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SPENSER's

FAERIE QUEENE.

A NEW EDITION

WITH A

GLOSSARY,

And NOTES explanatory and critical

BY

JOHN UPTON

Prebendary of Rocheſter and Rector of Great Riſſington
in Gloceſterſhire.

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MVSEVM
BRITAN
NICVM

The fifth BOOKE of the

FAERY QUEENE

CONTAYNING

The Legend of ARTEGALL or of JUSTICE.

I.

SO oft as I with ſtate of preſent time
The image of the antique world compare,
Whenas mans age was in his freſheſt prime,
And the firſt bloſſome of faire vertue bare;
Such oddes I finde twixt thoſe, and theſe which are,
As that, through long continuance of his courſe,
Me ſeemes the world is runne quite out of ſquare
From the firſt point of his appointed ſourſe;
And being once amiſſe growes daily wourſe and wourſe:

II.

For from the golden age, that firſt was named,
It's now at earſt become a ſtonie one;
And men themſelves, the which at firſt were framed
Of earthly mould, and form'd of fleſh and bone,
Are now transformed into hardeſt ſtone;
Such as behind their backs (ſo backward bred)
Were throwne by Pyrrha and Deucalione:
And if then thoſe may any worſe be red,
They into that ere long will be degendered.

III.

Let none then blame me, if in diſcipline
Of vertue and of civill uſes lore
I do not forme them to the common line
Of preſent dayes which are corrupted ſore;
But to the antique uſe which was of yore,
When good was onely for itſelfe deſyred,
And all men ſought their owne, and none no more;
When iuſtice was not for moſt meed out-hyred,
But ſimple truth did rayne, and was of all admyred.

IV.

For that which all men then did vertue call,
Is now cald vice; and that which vice was hight,
Is now hight vertue, and ſo us'd of all:
Right now is wrong, and wrong that was is right;
As all things elſe in time are chaunged quight:
Ne wonder; for the heavens revolution
Is wandred farre from where it firſt was pight,
And ſo doe make contrarie conſtitution
Of all this lower world toward his diſſolution.

V.

For whoſo liſt into the heavens looke,
And ſearch the courſes of the rowling ſpheares,
Shall find that from the point where they firſt tooke
Their ſetting forth, in theſe few thouſand yeares
They all are wandred much; that plaine appeares:
For that ſame golden fleecy ram, which bore
Phrixus and Helle from their ſtepdames feares,
Hath now forgot where he was plaſt of yore,
And ſhouldred hath the bull which fayre Europa bore:

VI.

And eke the bull hath with his bow-bent horne
So hardly butted thoſe two twinnes of Iove,
That they have cruſht the crab, and quite him borne
Into the great Nemaean lions grove.
So now all range, and doe at randon rove
Out of their proper places farre away,
And all this world with them amiſſe doe move,
And all his creatures from their courſe aſtray;
Till they arrive at their laſt ruinous decay.

VII. Ne

VII.

Ne is that ſame great glorious lampe of light,
That doth enlumine all theſe leſſer fyres,
In better caſe, ne keepes his courſe more right,
But is miſcaried with the other ſpheres:
For ſince the terme of fourteen hundred yeres,
That learned Ptolomaee his hight did take,
He is declyned from that marke of theirs
Nigh thirtie minutes to the ſoutherne lake;
That makes me feare in time he will us quite forſake.

VIII.

And if to thoſe Aegyptian wiſards old
(Which in ſtar-read were wont have beſt inſight)
Faith may be given, it is by them told
That ſince the time they firſt tooke the ſunnes hight,
Foure times his place he ſhifted hath in ſight,
And twice hath riſen where he now doth weſt,
And weſted twice where he ought riſe aright.
But moſt is Mars amiſſe of all the reſt;
And next to him old Saturne, that was wont be beſt.

IX.

For during Saturnes ancient raigne it's ſayd
That all the world with goodneſſe did abound;
All loved vertue, no man was affrayd
Of force, ne fraud in wight was to be found;
No warre was knowne, no dreadful trompets ſound;
Peace univerſal rayn'd mongſt men and beaſts;
And all things freely grew out of the ground:
Iuſtice ſate high ador'd with ſolemne feaſts,
And to all people did divide her dred beheaſts:

X.

Moſt ſacred vertue ſhe of all the reſt,
Reſembling God in his imperiall might;
Whoſe ſoveraine powre is herein moſt expreſt,
That both to good and bad he dealeth right,
And all his workes with iuſtice hath bedight.
That powre he alſo doth to princes lend,
And makes them like himſelfe in glorious ſight
To ſit in his own ſeate, his cauſe to end,
And rule his people right, as he doth recommend.

XI.

Dread ſoverayne goddeſſe, that doeſt higheſt ſit
 In ſeate of iudgement in th'Almighties ſtead,
 And with magnificke might and wondrous wit
 Doeſt to thy people righteous doome aread,
 That furtheſt nations filles with awfull dread,
 Pardon the boldneſſe of thy baſeſt thrall,
 That dare diſcourſe of ſo divine a read,
 As thy great iuſtice prayſed over all;
The inſtrument whereof loe here thy Artegall.

CANTO I.

Artegall trayn'd in iuſtice lore
Irenaes queſt purſewed,
He doeth avenge on Sanglier
His ladies bloud embrewed.

I.

THOUGH vertue then were held in higheſt price,
In thoſe old times of which I doe intreat,
Yet then likewiſe the wicked ſeede of vice
Began to ſpring; which ſhortly grew full great,
And with their boughes the gentle plants did beat:
But evermore ſome of the vertuous race
Roſe up, inſpired with heroicke heat,
That cropt the branches of the ſient baſe,
And with ſtrong hand their fruitfull rancknes did deface.

II.

Such firſt was Bacchus, that with furious might
All th' eaſt before untam'd did over-ronne,
And wrong repreſſed, and eſtabliſht right,
Which lawleſſe men had formerly fordonne:
There iuſtice firſt her princely rule begonne.
Next Hercules his like enſample ſhewed,
Who all the weſt with equall conqueſt wonne,
And monſtrous tyrants with his club ſubdewed;
The club of iuſtice dread with kingly powre endewed.

III.

And ſuch was he of whom I have to tell,
The champion of true iuſtice, Artegall:
Whom (as ye lately mote remember well)
An hard adventure, which did then befall,
Into redoubted perill forth did call;
That was to ſuccour a diſtreſſed dame,
Whom a ſtrong tyrant did uniuſtly thrall,
And from the heritage, which ſhe did clame,
Did with ſtrong hand withhold; Grantorto was his name.

IV. Wherefore

IV.

Wherefore the lady, which Irena hight,
Did to the faery queene her way addreſſe,
To whom complayning her afflicted plight,
She her beſought of gratious redreſſe:
That ſoveraine queene, that mightie empereſſe,
Whoſe glorie is to aide all ſuppliants pore,
And of weake princes to be patroneſſe,
Choſe Artegall to right her to reſtore;
For that to her he ſeem'd beſt ſkild in righteous lore.

V.

For Artegall in iuſtice was upbrought
Even from the cradle of his infancie,
And all the depth of rightfull doome was taught
By faire Aſtraea, with great induſtrie,
Whileſt here on earth ſhe lived mortallie:
For till the world from his perfection fell
Into all filth and foule iniquitie,
Aſtraea here mongſt earthly men did dwell,
And in the rules of iuſtice them inſtructed well.

VI.

Whiles through the world ſhe walked in this ſort,
Upon a day ſhe found this gentle childe
Amongſt his peres playing his childiſh ſport;
Whom ſeeing fit, and with no crime defilde,
She did allure with gifts and ſpeaches milde
To wend with her: ſo thence him farre ſhe brought
Into a cave from companie exilde,
In which ſhe nourſled him, till yeares he raught;
And all the diſcipline of iuſtice there him taught.

VII.

There ſhe him taught to weigh both right and wrong
In equall ballance with due recompence,
And equitie to meaſure out along
According to the line of conſcience,
Whenſo it needs with rigour to diſpence:
Of all the which, for want there of mankind,
She cauſed him to make experience
Upon wyld beaſts, which ſhe in woods did find,
With wrongfull powre oppreſſing others of their kind.

VIII. Thus

VIII.

Thus ſhe him trayned, and thus ſhe him taught
In all the ſkill of deeming wrong and right,
Untill the ripeneſſe of mans yeares he raught;
That even wilde beaſts did feare his awfull ſight,
And men admyr'd his over-ruling might;
Ne any liv'd on ground that durſt withſtand
His dreadfull heaſt, much leſſe him match in fight,
Or bide the horror of his wreakfull hand,
Whenſo he liſt in wrath liſt up his ſteely brand:

IX.

Which ſteely brand, to make him dreaded more,
She gave unto him, gotten by her ſlight
And earneſt ſearch, where it was kept in ſtore
In Ioves eternall houſe, unwiſt of wight,
Since he himſelfe it us'd in that great fight
Againſt the Titans, that whylome rebelled
Gainſt higheſt heaven; Chryſaor it was hight;
Chryſaor, that all other ſwords excelled,
Well prov'd in that ſame day when Iove thoſe gyants quelled:

X.

For of moſt perfect metall it was made,
Tempred with adamant amongſt the ſame,
And garniſht all with gold upon the blade
In goodly wiſe, whereof it tooke his name,
And was of no leſſe vertue then of fame:
For there no ſubſtance was ſo firme and hard,
But it would pierce or cleave whereſo it came;
Ne any armour could his dint out-ward;
But whereſoever it did light, it throughly ſhard.

XI.

Now when the world with ſinne gan to abound,
Aſtraea loathing lenger here to ſpace
Mongſt wicked men, in whom no truth ſhe found,
Return'd to heaven, whence ſhe deriv'd her race;
Where ſhe hath now an everlaſting place
Mongſt thoſe twelve ſignes, which nightly we do ſee
The heavens bright-ſhining bandricke to enchace;
And is the Virgin, fixt in her degree,
And next herſelfe her righteous ballance hanging bee.

XII.

But when ſhe parted hence ſhe left her groome,
An yron man, which did on her attend
Always to execute her ſtedfaſt doome,
And willed him with Artegall to wend,
And doe whatever thing he did intend:
His name was Talus, made of yron mould,
Immoveable, reſiſtleſſe, without end;
Who in his hand an yron flale did hould,
With which he threſht out falſhood, and did truth unfould.

XIII.

He now went with him in this new inqueſt,
Him for to aide, if aide he chaunſt to neede,
Againſt that cruell Tyrant, which oppreſt
The faire Irena with his foule miſdeede,
And kept the crowne in which ſhe ſhould ſucceed:
And now together on their way they bin,
Whenas they ſaw a ſquire in ſquallid weed
Lamenting ſore his ſorrowfull ſad tyne
With many bitter teares ſhed from his blubbred eyne.

XIV.

To whom as they approched, they eſpide
A ſorie ſight as ever ſeene with eye,
An headleſſe ladie lying him beſide
In her owne blood all wallow'd wofully,
That her gay clothes did in diſcolour die.
Much was he moved at that ruefull ſight;
And flam'd with zeale of vengeance inwardly
He aſkt who had that dame ſo fouly dight,
Or whether his owne hand, or whether other wight?

XV.

Ah! woe is me, and well away, quoth hee
Burſting forth teares like ſprings out of a banke,
That ever I this diſmall day did ſee!
Full farre was I from thinking ſuch a pranke;
Yet litle loſſe it were, and mickle thanke,
If I ſhould graunt that I have doen the ſame,
That I mote drinke the cup whereof ſhe dranke;
But that I ſhould die guiltie of the blame,
The which another did who now is fled with ſhame.

XVI.

Who was it then, ſayd Artegall, *that wrought?*
And why? doe it declare unto me trew.
A knight, ſaid he, *if knight he may be thought,*
That did his hand in ladies bloud embrew,
And for no cauſe, but as I ſhall you ſhew.
This day as I in ſolace ſate hereby
With a fayre love whoſe loſſe I now do rew,
There came this knight, having in companie
This luckleſſe ladie which now here doth headleſſe lie.

XVII.

He, whether mine ſeem'd fayrer in his eye,
Or that he wexed weary of his owne,
Would change with me; but I did it denye,
So did the ladies both, as may be knowne:
But he, whoſe ſpirit was with pride upblowne,
Would not ſo reſt contented with his right;
But having from his courſer her downe throwne
Fro me reft mine away by lawleſſe might,
And on his ſteed her ſet to beare her out of ſight.

XVIII.

Which when his ladie ſaw, ſhe follow'd faſt,
And on him catching hold gan loud to crie
Not ſo to leave her nor away to caſt,
But rather of his hand beſought to die:
With that his ſword he drew all wrathfully,
And at one ſtroke cropt off her head with ſcorne,
In that ſame place whereas it now doth lie.
So he my love away with him hath borne,
And left me here both his and mine owne love to morne.

XIX.

Aread, ſayd he, *which way then did he make?*
And by what markes may he be knowne againe?
To hope, quoth he, *him ſoone to overtake,*
That hence ſo long departed, is but vaine:
But yet he pricked over yonder plaine,
And as I marked bore upon his ſhield,
By which it's eaſie him to know againe,
A broken ſword within a bloodie field;
Expreſſing well his nature which the ſame did wield.

XX.

No ſooner ſayd, but ſtreight he after ſent
His yron page, who him purſew'd ſo light,
As that it ſeem'd above the ground he went:
For he was ſwift as ſwallow in her flight,
And ſtrong as lyon in his lordly might.
It was not long before he overtooke
Sir Sanglier, (ſo cleeped was that knight)
Whom at the firſt he gheſſed by his looke,
And by the other markes which of his ſhield he tooke.

XXI.

He bad him ſtay and backe with him retire;
Who full of ſcorne to be commaunded ſo,
The lady to alight did eft require,
Whileſt he reformed that uncivill fo;
And ſtreight at him with all his force did go:
Who mov'd no more therewith, then when a rocke
Is lightly ſtricken with ſome ſtones throw;
But to him leaping lent him ſuch a knocke,
That on the ground he layd him like a ſenceleſſe blocke.

XXII.

But ere he could himſelfe recure againe,
Him in his iron paw he ſeized had;
That when he wak't out of his wareleſſe paine,
He found himſelf unwiſt ſo ill beſtad,
That lim he could not wag: thence he him lad,
Bound like a beaſt appointed to the ſtall:
The ſight whereof the lady ſore adrad,
And fain'd to fly for feare of being thrall;
But he her quickly ſtayd, and forſt to wend withall.

XXIII.

When to the place they came where Artegall
By that ſame carefull ſquire did then abide,
He gently gan him to demaund of all
That did betwixt him and that ſquire betide:
Who with ſterne countenance and indignant pride
Did aunſwere, that of all he guiltleſſe ſtood,
And his accuſer thereuppon defide;
For neither he did ſhed that ladies bloud,
Nor tooke away his love, but his owne proper good.

XXIV. Well

XXIV.

Well did the ſquire perceive himſelfe too weake
To aunſwere his defiaunce in the field,
And rather choſe his challenge off to breake
Then to approve his right with ſpeare and ſhield,
And rather guilty choſe himſelfe to yield.
But Artegall by ſignes perceiving plaine
That he it was not which that lady kild,
But that ſtrange knight, the fairer love to gaine,
Did caſt about by ſleight the truth thereout to ſtraine;

XXV.

And ſayd, *Now ſure this doubtfull cauſes right*
Can hardly but by ſacrament be tride,
Or elſe by ordele, or by bloddy fight;
That ill perhaps mote fall to either ſide:
But if ye pleaſe that I your cauſe decide,
Perhaps I may all further quarrell end,
So ye will ſweare my iudgement to abide.
Thereto they both did franckly condiſcend,
And to his doome with liſtfull eares did both attend.

XXVI.

Sith then, ſayd he, *ye both the dead deny,*
And both the living lady claime your right,
Let both the dead and living equally
Devided be betwixt you here in ſight,
And each of either take his ſhare aright.
But looke who does diſſent from this my read,
He for a twelve moneths day ſhall in deſpight
Beare for his penaunce that ſame ladies head;
To witneſſe to the world that ſhe by him is dead.

XXVII.

Well pleaſed with that doome was Sangliere,
And offred ſtreight the lady to be ſlaine:
But that ſame ſquire to whom ſhe was more dere,
Whenas he ſaw ſhe ſhould be cut in twaine,
Did yield ſhe rather ſhould with him remaine
Alive then to himſelfe be ſhared dead;
And rather then his love ſhould ſuffer paine,
He choſe with ſhame to beare that ladies head:
True love deſpiſeth ſhame when life is cald in dread.

XXVIII.

Whom when ſo willing Artegall perceaved;
Not ſo, thou ſquire, he ſayd, *but thine I deeme*
The living lady, which from thee he reaved;
For worthy thou of her doeſt rightly ſeeme.
And you, ſir knight, that love ſo light eſteeme,
As that ye would for little leave the ſame,
Take here your owne that doth you beſt beſeeme,
And with it beare the burden of defame;
Your owne dead ladies head, to tell abrode your ſhame.

XXIX.

But Sangliere diſdained much his doome,
And ſternly gan repine at his beheaſt;
Ne would for ought obay, as did become,
To beare that ladies head before his breaſt:
Untill that Talus had his pride repreſt,
And forced him maulgre it up to reare.
Who when he ſaw it booteleſſe to reſiſt,
He tooke it up, and thence with him did beare;
As rated ſpaniell takes his burden up for feare.

XXX.

Much did that ſquire Sir Artegall adore
For his great iuſtice held in high regard;
And as his ſquire him offred evermore
To ſerve, for want of other meete reward,
And wend with him on his adventure hard:
But he thereto would by no meanes conſent;
But leaving him forth on his iourney far'd:
Ne wight with him but onely Talus went;
They two enough t'encounter an whole regiment.

CANTO

CANTO II.

Artegall heares of Florimell;
Does with the pagan fight;
Him ſlaies; drownes lady Munera;
Does race her caſtle quight.

I.

NOUGHT is more honourable to a knight,
Ne better doth beſeeme brave chevalry,
Then to defend the feeble in their right,
And wrong redreſſe in ſuch as wend awry:
Whilome thoſe great heröes got thereby
Their greateſt glory for their rightfull deedes,
And place deſerved with the gods on hy:
Herein the nobleſſe of this knight exceedes,
Who now to perils great for iuſtice ſake proceedes.

II.

To which as he now was uppon the way,
He chaunſt to meet a dwarfe in haſty courſe;
Whom he requir'd his forward haſt to ſtay,
Till he of tidings mote with him diſcourſe.
Loth was the dwarfe, yet did he ſtay perforſe,
And gan of ſundry newes his ſtore to tell,
As to his memory they had recourſe;
But chiefly of the faireſt Florimell,
How ſhe was found againe, and ſpouſde to Marinell.

III.

For this was Dony, Florimels owne dwarfe,
Whom having loſt (as ye have heard whyleare)
And finding in the way the ſcattred ſcarfe,
The fortune of her life long time did feare:
But of her health when Artegall did heare,
And ſafe returne, he was full inly glad,
And aſkt him where and when her bridale cheare
Should be ſolemniz'd; for if time he had,
He would be there, and honor to her ſpouſall ad.

IV. *Within*

IV.

Within three daies, quoth he, *as I do heare,*
It will be at the caſtle of the ſtrond;
What time, if naught me let, I will be there
To do her ſervice ſo as I am bond.
But in my way a little here beyond
A curſed cruell Sarazin doth wonne,
That keepes a bridges paſſage by ſtrong bond,
And many errant knights hath there fordonne;
That makes all men for feare that paſſage for to ſhonne.

V.

What miſter wight, quoth he, *and how far hence*
Is he, that doth to travellers ſuch harmes?
He is, ſaid he, *a man of great defence;*
Expert in battell and in deedes of armes;
And more emboldned by the wicked charmes,
With which his daughter doth him ſtill ſupport;
Having great lordſhips got and goodly farmes
Through ſtrong oppreſſion of his powre extort;
By which he ſtil them holds, and keepes with ſtrong effort.

VI.

And dayly he his wrongs encreaſeth more;
For never wight he lets to paſſe that way,
Over his bridge, albee he rich or poore,
But he him makes his paſſage-penny pay:
Elſe he doth hold him backe or beat away.
Thereto he hath a groome of evill guize,
Whoſe ſcalp is bare, that bondage doth bewray,
Which pols and pils the poore in piteous wize;
But he himſelfe upon the rich doth tyrannize.

VII.

His name is hight Pollente, rightly ſo,
For that he is ſo puiſſant and ſtrong,
That with his powre he all doth over-go,
And makes them ſubject to his mighty wrong;
And ſome by ſleight he eke doth underfong:
For on a bridge he cuſtometh to fight,
Which is but narrow, but exceeding long;
And in the ſame are many trap-fals pight,
Through which the rider downe doth fall through overſight.

VIII. And

VIII.

And underneath the ſame a river flowes,
That is both ſwift and dangerous deepe withall;
Into the which whomſo he overthrowes,
All deſtitute of helpe doth headlong fall;
But he himſelfe through practiſe uſuall
Leapes forth into the floud, and there aſſaies
His foe confuſed through his ſodaine fall,
That horſe and man he equally diſmaies,
And either both them drownes, or trayterouſly ſlaies.

IX.

Then doth he take the ſpoile of them at will,
And to his daughter brings, that dwells thereby:
Who all that comes doth take, and therewith fill
The coffers of her wicked threaſury;
Which ſhe with wrongs hath heaped up ſo by
That many princes ſhe in wealth exceedes,
And purchaſt all the countrey lying ny
With the revenue of her plenteous meedes:
Her name is Munera, agreeing with her deedes.

X.

Thereto ſhe is full faire, and rich attired,
With golden hands and ſilver feete beſide,
That many lords have her to wife deſired;
But ſhe them all deſpiſeth for great pride.
Now by my life, ſayd he, *and God to guide,*
None other way will I this day betake,
But by that bridge whereas he doth abide:
Therefore me thither lead. no more he ſpake,
But thitherward forthright his ready way did make.

XI.

Unto the place he came within a while,
Where on the Bridge he ready armed ſaw
The Sarazin, awayting for ſome ſpoile:
Who as they to the paſſage gan to draw,
A villaine to them came with ſcull all raw,
That paſſage-money did of them require,
According to the cuſtome of their law:
To whom he aunſwerd wroth, *Loe there thy hire.*
And with that word him ſtrooke, that ſtreight he did expire.

XII.

Which when the pagan ſaw he wexed wroth,
And ſtreight himſelfe unto the fight addreſt;
Ne was ſir Artegall behinde: ſo both
Together ran with ready ſpeares in reſt.
Right in the midſt, whereas they breſt to breſt
Should meete, a trap was letten downe to fall
Into the floud: ſtreight leapt the carle unbleſt,
Well weening that his foe was falne withall:
But he was well aware, and leapt before his fall.

XIII.

There being both together in the floud,
They each at other tyrannouſly flew;
Ne ought the water cooled their whot bloud,
But rather in them kindled choler new:
But there the paynim, who that uſe well knew
To fight in water, great advantage had,
That oftentimes him nigh he overthrew:
And eke the courſer whereuppon he rad
Could ſwim like to a fiſh whiles he his backe beſtrad.

XIV.

Which oddes whenas ſir Artegall eſpide,
He ſaw no way but cloſe with him in haſt;
And to him driving ſtrongly downe the tide
Uppon his iron coller griped faſt,
That with the ſtraint his weſand nigh he braſt.
There they together ſtrove and ſtruggled long,
Either the other from his ſteed to caſt;
Ne ever Artegall his griple ſtrong
For any thinge wold ſlacke, but ſtill upon him hong.

XV.

As when a dolphin and a ſele are met,
In the wide champian of the ocean plaine,
With cruell chaufe their courages they whet,
The mayſterdome of each by force to gaine,
And dreadfull battaile twixt them do darraine;
They ſnuf, they ſnort, they bounce, they rage, they rore,
That all the ſea, diſturbed with their traine,
Doth frie with fome above the ſurges hore:
Such was betwixt theſe two the troubleſome uprore.

XVI.
So Artegall at length him forſt forſake
His horſes backe for dread of being drownd,
And to his handy ſwimming him betake.
Eftſoones himſelfe he from his hold unbownd,
And then no ods at all in him he fownd;
For Artegall in ſwimming ſkilfull was,
And durſt the depth of any water ſownd.
So ought each knight, that uſe of perill has,
In ſwimming be expert, through waters force to pas.

XVII.
Then very doubtfull was the warres event,
Uncertaine whether had the better ſide:
For both were ſkild in that experiment,
And both in armes well traind and throughly tride.
But Artegall was better breath'd beſide,
And towards th'end grew greater in his might,
That his faint foe no longer could abide
His puiſſance, ne beare himſelfe upright;
But from the water to the land betooke his flight.

XVIII.
But Artegall purſewd him ſtill ſo neare
With bright Chryſaor in his cruell hand,
That as his head he gan a litle reare
Above the brincke to tread upon the land,
He ſmote it off, that tumbling on the ſtrand
It bit the earth for very fell deſpight,
And gnaſhed with his teeth, as if he band
High God, whoſe goodneſſe he deſpaired quight,
Or curſt the hand which did that vengeance on him dight.

XIX.
His corps was carried downe along the lee,
Whoſe waters with his filthy bloud it ſtayned:
But his blaſphemous head, that all might ſee,
He pitcht upon a pole on high ordayned;
Where many years it afterwards remayned,
To be a mirrour to all mighty men,
In whoſe right hands great power is contayned,
That none of them the feeble over-ren,
But alwaies doe their powre within iuſt compaſſe pen.

XX.

That done, unto the caſtle he did wend,
In which the paynims daughter did abide,
Guarded of many which did her defend:
Of whom he entrance ſought, but was denide,
And with reprochfull blaſphemy defide,
Beaten with ſtones downe from the battilment,
That he was forced to withdraw aſide;
And bad his ſervant Talus to invent
Which way he enter might without endangerment.

XXI.

Eſtſoones his page drew to the caſtle gate,
And with his iron flale at it let flie,
That all the warders it did ſore amate,
The which ere-while ſpake ſo reprochfully,
And made them ſtoupe, that looked earſt ſo hie.
Yet ſtill he bet and bounſt uppon the dore,
And thundred ſtrokes thereon ſo hideouſlie,
That all the peece he ſhaked from the flore,
And filled all the houſe with feare and great uprore.

XXII.

With noiſe whereof the lady forth appeared
Uppon the caſtle-wall; and when ſhe ſaw
The daungerous ſtate in which ſhe ſtood, ſhe feared
The ſad effect of her neare overthrow;
And gan intreat that iron man below
To ceaſe his outrage, and him faire beſought,
Sith neither force of ſtones which they did throw,
Nor powr of charms, which ſhe againſt him wrought,
Might otherwiſe prevaile, or make him ceaſe for ought.

XXIII.

But whenas yet ſhe ſaw him to proceede,
Unmov'd with praiers or with piteous thought,
She ment him to corrupt with goodly meede;
And cauſde great ſackes with endleſſe riches fraught
Unto the battilment to be upbrought,
And powred forth over the caſtle wall,
That ſhe might win ſome time, though dearly bought,
Whileſt he to gathering of the gold did fall;
But he was nothing mov'd nor tempted therewithall:

XXIV.

But ſtill continu'd his aſſault the more,
And layd on load with his huge yron flaile,
That at the length he has yrent the dore,
And made way for his maiſter to aſſaile:
Who being entred, nought did then availe
For wight againſt his powre themſelves to reare:
Each one did flie; their hearts began to faile,
And hid themſelves in corners here and there;
And eke their dame halfe dead did hide herſelf for feare.

XXV.

Long they her ſought, yet no where could they finde her,
That ſure they ween'd ſhe was eſcapt away:
But Talus, that could like a lime-hound winde her,
And all things ſecrete wiſely could bewray,
At length found out whereas ſhe hidden lay
Under an heape of gold: thence he her drew
By the faire lockes, and fowly did array
Withouten pitty of her goodly hew,
That Artegall himſelfe her ſeemeleſſe plight did rew.

XXVI.

Yet for no pitty would he change the courſe
Of iuſtice, which in Talus hand did lye;
Who rudely hayld her forth without remorſe,
Still holding up her ſuppliant hands on hye,
And kneeling at his feete ſubmiſſively:
But he her ſuppliant hands, thoſe hands of gold,
And eke her feete, thoſe feete of ſilver trye,
Which ſought unrighteouſneſſe, and iuſtice ſold,
Chopt off, and nayld on high, that all might them behold.

XXVII.

Herſelfe then tooke he by the ſclender waſt
In vaine loud crying, and into the flood
Over the caſtle wall adowne her caſt,
And there her drowned in the dirty mud:
But the ſtreame waſht away her guilty blood.
Thereafter all that mucky pelfe he tooke,
The ſpoile of peoples evill gotten good,
The which her ſire had ſcrap't by hooke and crooke,
And burning all to aſhes powr'd it downe the brooke.

XXVIII.

And laſtly all that caſtle quite he raced,
Even from the ſole of his foundation,
And all the hewen ſtones thereof defaced,
That there mote be no hope of reparation,
Nor memory thereof to any nation.
All which when Talus throughly had perfourmed,
Sir Artegall undid the evil faſhion,
And wicked cuſtomes of that bridge refourmed:
Which done, unto his former iourney he retourned.

XXIX.

In which they meaſur'd mickle weary way,
Till that at length nigh to the ſea they drew;
By which as they did travell on a day,
They ſaw before them, far as they could vew,
Full many people gathered in a crew;
Whoſe great aſſembly they did much admire;
For never there the like reſort they knew.
So towardes them they coaſted, to enquire
What thing ſo many nations met did there deſire.

XXX.

There they beheld a mighty gyant ſtand
Upon a rocke, and holding forth on hie
An huge great paire of ballance in his hand,
With which he boaſted in his ſurquedrie
That all the world he would weigh equallie,
If ought he had the ſame to counterpoys:
For want whereof he weighed vanity,
And fild his ballaunce full of idle toys:
Yet was admired much of fooles, women, and boys.

XXXI.

He ſayd that he would all the earth uptake
And all the ſea, divided each from either:
So would he of the fire one ballaunce make,
And one of th'ayre, without or wind or wether:
Then would he ballaunce heaven and hell together,
And all that did within them all containe;
Of all whoſe weight he would not miſſe a fether:
And looke what ſurplus did of each remaine,
He would to his owne part reſtore the ſame againe.

XXXII. For

XXXII.

For why? he ſayd, they all unequall were,
And had encroched uppon others ſhare;
Like as the ſea (which plaine he ſhewed there)
Had worne the earth; ſo did the fire the aire;
So all the reſt did others parts empaire;
And ſo were realmes and nations run awry.
All which he undertooke for to repaire,
In ſort as they were formed aunciently;
And all things would reduce unto equality.

XXXIII.

Therefore the vulgar did about him flocke,
And cluſter thicke unto his leaſings vaine;
Like fooliſh flies about an hony-crocke;
In hope by him great benefite to gaine,
And uncontrolled freedome to obtaine.
All which when Artegall did ſee and heare,
How he miſled the ſimple peoples traine,
In ſdeingfull wize he drew unto him neare,
And thus unto him ſpake, without regard or feare;

XXXIV.

Thou that preſum'ſt to weigh the world anew,
And all things to an equall to reſtore,
Inſtead of right me ſeemes great wrong doſt ſhew,
And far above thy forces pitch to ſore:
For ere thou limit what is leſſe or more
In every thing thou oughteſt firſt to know
What was the poyſe of every part of yore:
And looke then how much it doth overflow,
Or faile thereof, ſo much is more then iuſt I trow.

XXXV.

For at the firſt they all created were
In goodly meaſure by their makers might;
And weighed out in ballaunces ſo nere,
That not a dram was miſſing of their right:
The earth was in the middle centre pight,
In which it doth immoveable abide,
Hemd in with waters like a wall in ſight,
And they with aire, that not a drop can ſlide:
Al which the heavens containe, and in their courſes guide.

XXXVI. *Such*

XXXVI.

Such heavenly iuſtice doth among them raine,
That every one doe know their certaine bound,
In which they doe theſe many yeares remaine,
And mongſt them al no change hath yet beene found;
But if thou now ſhouldſt weigh them new in pound,
We are not ſure they would ſo long remaine;
All change is perillous, and all chaunce unſound.
Therefore leave off to weigh them all againe,
Till we may be aſſur'd they ſhall their courſe retaine.

XXXVII.

Thou fooliſhe elfe, ſaid then the gyant wroth,
Seeſt not how badly all things preſent bee,
And each eſtate quite out of order goth?
The ſea itſelfe doeſt thou not plainely ſee
Encroch uppon the land there under thee?
And th' earth itſelfe how daily its increaſt
By all that dying to it turned be?
Were it not good that wrong were then ſurceaſt,
And from the moſt that ſome were given to the leaſt?

XXXVIII.

Therefore I will throw downe theſe mountains hie,
And make them levell with the lowly plaine,
Theſe towring rocks, which reach unto the ſkie,
I will thruſt downe into the deepeſt maine,
And as they were them equalize againe.
Tyrants, that make men ſubiect to their law,
I will ſuppreſſe, that they no more may raine;
And lordings curbe that commons over-aw;
And all the wealth of rich men to the poore will draw.

XXXIX.

Of things unſeene how canſt thou deeme aright,
Then anſwered the righteous Artegall,
Sith thou miſdeem'ſt ſo much of things in ſight?
What though the ſea with waves continuall
Doe eate the earth, it is no more at all;
Ne is the earth the leſſe, or loſeth ought:
For whatſoever from one place doth fall
Is with the tide unto another brought:
For there is nothing loſt, that may be found if ſought.

XL. *Like-*

XL.

Likewiſe the earth is not augmented more
By all that dying into it doe fade;
For of the earth they formed were of yore:
However gay their bloſſome or their blade
Doe flouriſh now, they into duſt ſhall vade.
What wrong then is it if that when they die
They turne to that whereof they firſt were made?
All in the powre of their great Maker lie:
All creatures muſt obey the voice of the moſt Hie.

XLI.

They live, they die, like as he doth ordaine,
Ne ever any aſketh reaſon why.
The hils doe not the lowly dales diſdaine;
The dales doe not the lofty hils envy.
He maketh kings to ſit in ſoverainty;
He maketh ſubiects to their powre obay;
He pulleth downe, he ſetteth up on hy;
He gives to this, from that he takes away:
For all we have is his: what he liſt doe, he may.

XLII.

Whatever thing is done, by him is donne,
Ne any may his mighty will withſtand;
Ne any may his ſoveraine power ſhonne,
Ne looſe that he hath bound with ſtedfaſt band:
In vaine therefore doeſt thou now take in hand
To call to count, or weigh his workes anew,
Whoſe counſels depth thou canſt not underſtand;
Sith of things ſubiect to thy daily vew
Thou doeſt not know the cauſes nor their courſes dew.

XLIII.

For take thy ballaunce, if thou be ſo wiſe,
And weigh the winde that under heaven doth blow;
Or weigh the light that in the eaſt doth riſe;
Or weigh the thought that from mans mind doth flow:
But if the weight of theſe thou canſt not ſhow,
Weigh but one word which from thy lips doth fall:
For how canſt thou thoſe greater ſecrets know,
That doeſt not know the leaſt thing of them all?
Ill can he rule the great that cannot reach the ſmall.

XLIV.

Therewith the gyant much abaſhed ſayd
That he of little things made reckoning light;
Yet the leaſt word that ever could be layd
Within his ballaunce, he could way aright.
Which is, ſayd he, *more heavy then in weight*,
The right or wrong, *the falſe or elſe the trew?*
He anſwered that he would try it ſtreight:
So he the words into his ballaunce threw;
But ſtreight the winged words out of his ballaunce flew.

XLV.

Wroth wext he then, and ſayd that words were light,
Ne would within his ballaunce well abide:
But he could iuſtly weigh the wrong or right.
Well then, ſayd Artegall, *let it be tride:*
Firſt in one ballance ſet the true aſide.
He did ſo firſt, and then the falſe he layd
In th'other ſcale; but ſtill it downe did ſlide,
And by no meane could in the weight be ſtayd:
For by no meanes the falſe will with the truth be wayd.

XLVI.

Now take the right likewiſe, ſayd Artegale,
And counterpeiſe the ſame with ſo much wrong.
So firſt the right he put into one ſcale;
And then the gyant ſtrove with puiſſance ſtrong
To fill the other ſcale with ſo much wrong:
But all the wrongs that he therein could lay
Might not it peiſe; yet did he labour long,
And ſwat, and chauf'd, and proved every way:
Yet all the wrongs could not a litle right downe way.

XLVII.

Which when he ſaw, he greatly grew in rage,
And almoſt would his balances have broken:
But Artegall him fairely gan aſſwage,
And ſaid, *Be not upon thy balance wroken;*
For they do nought but right or wrong betoken;
But in the mind the doome of right muſt bee:
And ſo likewiſe of words, the which be ſpoken,
The eare muſt be the ballance, to decree
And iudge, whether with truth or falſhood they agree.

XLVIII.

But ſet the truth and ſet the right aſide,
For they with wrong or falſhood will not fare,
And put two wrongs together to be tride,
Or elſe two falſes, of each equal ſhare,
And then together doe them both compare:
For truth is one, and right is ever one.
So did he; and then plaine it did appeare,
Whether of them the greater were attone:
But right ſat in the middeſt of the beame alone.

XLIX.

But he the right from thence did thruſt away;
For it was not the right which he did ſeeke:
But rather ſtrove extremities to way,
Th'one to diminiſh, th'other for to eeke:
For of the meane he greatly did miſleeke.
Whom when ſo lewdly minded Talus found,
Approching nigh unto him cheeke by cheeke
He ſhouldered him from off the higher ground,
And down the rock him throwing in the ſea him dround.

L.

Like as a ſhip, whom cruell tempeſt drives
Upon a rocke with horrible diſmay,
Her ſhattered ribs in thouſand peeces rives,
And ſpoyling all her geares and goodly ray
Does makes herſelfe misfortunes piteous pray.
So downe the cliffe the wretched gyant tumbled;
His battred ballances in peeces lay,
His timbered bones all broken rudely rumbled:
So was the high-aſpyring with huge ruine humbled.

LI.

That when the people, which had there about
Long wayted, ſaw his ſudden deſolation,
They gan to gather in tumultuous rout,
And mutining to ſtirre up civill faction
For certaine loſſe of ſo great expectation:
For well they hoped to have got great good,
And wondrous riches by his innovation:
Therefore reſolving to revenge his blood
They roſe in armes, and all in battell order ſtood.

LII.

Which lawleſſe multitude him comming to
In warlike wiſe when Artegall did vew,
He much was troubled, ne wiſt what to do:
For loth he was his noble hands t'embrew
In the baſe blood of ſuch a raſcall crew;
And otherwiſe, if that he ſhould retire,
He fear'd leaſt they with ſhame would him purſew:
Therefore he Talus to them ſent t'inquire
The cauſe of their array, and truce for to deſire.

LIII.

But ſoone as they him nigh approching ſpide,
They gan with all their weapons him aſſay,
And rudely ſtroke at him on every ſide;
Yet nought they could him hurt, ne ought diſmay:
But when at them he with his flaile gan lay,
He like a ſwarm of flyes them overthrew:
Ne any of them durſt come in his way,
But here and there before his preſence flew,
And hid themſelves in holes and buſhes from his vew.

LIV.

As when a faulcon hath with nimble flight
Flowne at a fluſh of ducks foreby the brooke,
The trembling foule diſmayd with dreadfull ſight
Of death, the which them almoſt overtooke,
Doe hide themſelves from her aſtonying looke
Amongſt the flags and covert round about.
When Talus ſaw they all the field forſooke,
And none appear'd of all that raſkall rout,
To Artegall he turn'd and went with him throughout.

CANTO III.

The ſpouſals of faire Florimell,
Where turney many knights:
There Braggadochio is uncas'd
In all the ladies ſights.

I.

AFTER long ſtormes and tempeſts over-blowne
The ſunne at length his ioyous face doth cleare:
So whenas fortune all her ſpight hath ſhowne,
Some bliſfull houres at laſt muſt needes appeare;
Elſe ſhould afflicted wights oft-times deſpeire.
So comes it now to Florimell by tourne,
After long ſorrowes ſuffered whyleare,
In which captiv'd ſhe many moneths did mourne,
To taſt of ioy, and to wont pleaſures to retourne:

II.

Who being freed from Proteus cruell band
By Marinell was unto him affide,
And by him brought againe to faerie land;
Where he her ſpous'd, and made his ioyous bride.
The time and place was blazed farre and wide,
And ſolemne feaſtes and giuſts ordain'd therefore:
To which there did reſort from every ſide
Of lords and ladies infinite great ſtore;
Ne any knight was abſent that brave courage bore.

III.

To tell the glorie of the feaſt that day,
The goodly ſervice, the devicefull ſights,
The bridegromes ſtate, the brides moſt rich aray,
The pride of ladies, and the worth of knights,
The royall banquets, and the rare delights,
Were worke fit for an herauld, not for me:
But for ſo much as to my lot here lights,
That with this preſent treatiſe doth agree,
True vertue to advance, ſhall here recounted bee.

IV.
When all men had with full ſatietie
Of meates and drinkes their appetites ſuffiz'd,
To deedes of armes and proofe of chevalrie
They gan themſelves addreſſe, full rich aguiz'd,
As each one had his furnitures deviz'd.
And firſt of all iſſu'd ſir Marinell,
And with him ſixe knights more, which enterpriz'd
To chalenge all in right of Florimell,
And to maintaine that ſhe all others did excell.

V.
The firſt of them was hight ſir Orimont,
A noble knight, and tride in hard aſſayes:
The ſecond had to name ſir Belliſont,
But ſecond unto none in proweſſe prayſe:
The third was Brunell, famous in his dayes;
The fourth Ecaſtor, of exceeding might:
The fiſt Armeddan, ſkild in lovely layes:
The ſixt was Lanſack, a redoubted knight:
All ſixe well ſeene in armes, and prov'd in many a fight.

VI.
And them againſt came all that liſt to giuſt,
From every coaſt and countrie under ſunne:
None was debard, but all had leave that luſt.
The trompets ſound; then all together ronne.
Full many deeds of armes that day were donne;
And many knights unhorſt, and many wounded,
As fortune fell; yet little loſt or wonne:
But all that day the greateſt prayſe redounded
To Marinell, whoſe name the heralds loud reſounded.

VII.
The ſecond day, ſo ſoone as morrow light
Appear'd in heaven, into the field they came,
And there all day continew'd cruell fight,
With divers fortune fit for ſuch a game,
In which all ſtrove with perill to winne fame;
Yet whether ſide was victor note be gheſt:
But at the laſt the trompets did proclame
That Marinell that day deſerved beſt.
So they diſparted were, and all men went to reſt.

VIII.

The third day came, that ſhould due tryall lend
 Of all the reſt; and then this warlike crew
 Together met, of all to make an end.
 There Marinell great deeds of armes did ſhew;
 And through the thickeſt like a lyon flew,
 Raſhing off helmes, and ryving plates aſonder;
 That every one his daunger did eſchew:
 So terribly his dreadfull ſtrokes did thonder,
That all men ſtood amaz'd, and at his might did wonder.

IX.

But what on earth can alwayes happie ſtand?
 The greater proweſſe greater perils find.
 So farre he paſt amongſt his enemies band,
 That they have him encloſed ſo behind,
 As by no meanes he can himſelſe outwind:
 And now perforce they have him priſoner taken;
 And now they doe with captive bands him bind;
 And now they lead him thence, of all forſaken,
Unleſſe ſome ſuccour had in time him overtaken.

X.

It fortun'd, whyleſt they were thus ill beſet,
 Sir Artegall into the tilt-yard came,
 With Braggadochio, whom he lately met
 Upon the way with that his ſnowy dame:
 Where when he underſtood by common fame,
 What evil hap to Marinell betid,
 He much was mov'd at ſo unworthie ſhame,
 And ſtreight that boaſter prayd, with whom he rid,
To change his ſhield with him, to be the better hid.

XI.

So forth he went, and ſoone them over-hent,
 Where they were leading Marinell away;
 Whom he aſſayld with dreadleſſe hardiment,
 And forſt the burden of their prize to ſtay.
 They were an hundred knights of that array;
 Of which th'one halfe upon himſelfe did ſet,
 Th'other ſtayd behind to gard the pray:
 But he ere long the former fiftie bet;
And from th'other fiftie ſoone the priſoner fet.

XII.

So backe he brought ſir Marinell againe;
Whom having quickly arm'd againe anew,
They both together ioyned might and maine,
To ſet afreſh on all the other crew;
Whom with ſore havocke ſoone they overthrew,
And chaced quite out of the field, that none
Againſt them durſt his head to perill ſhew,
So were they left lords of the field alone:
So Marinell by him was reſcu'd from his fone.

XIII.

Which when he had perform'd, then backe againe
To Braggadochio did his ſhield reſtore:
Who all this while behind him did remaine,
Keeping there cloſe with him in pretious ſtore
That his falſe ladie, as ye heard afore.
Then did the trompets ſound, and iudges roſe,
And all theſe knights, which that day armour bore,
Came to the open hall to liſten whoſe
The honour of the prize ſhould be adiudg'd by thoſe.

XIV.

And thether alſo came in open ſight
Fayre Florimell into the common hall,
To greet his guerdon unto every knight,
And beſt to him to whom the beſt ſhould fall.
Then for that ſtranger knight they loud did call,
To whom that day they ſhould the girlond yield;
Who came not forth: but for ſir Artegall
Came Braggadochio, and did ſhew his ſhield,
Which bore the ſunne brode blazed in a golden field.

XV.

The ſight whereof did all with gladneſſe fill;
So unto him they did addeeme the priſe
Of all that tryumph. then the trompets ſhrill
Don Braggadochios name reſounded thriſe;
So courage lent a cloke to cowardiſe:
And then to him came fayreſt Florimell,
And goodly gan to greet his brave empriſe,
And thouſand thankes him yeeld, that had ſo well
Approv'd that day that ſhe all others did excell.

XVI.

To whom the boaſter, that all knights did blot,
With proud diſdaine did ſcornefull anſwere make,
That what he did that day, he did it not
For her, but for his owne deare ladies ſake,
Whom on his perill he did undertake
Both her and eke all others to excell:
And further did uncomely ſpeaches crake.
Much did his words the gentle ladie quell,
And turn'd aſide for ſhame to heare what he did tell.

XVII.

Then forth he brought his ſnowy Florimele,
Whom Trompart had in keeping there beſide,
Covered from peoples gazement with a vele:
Whom when diſcovered they had throughly eide,
With great amazement they were ſtupefide;
And ſaid, that ſurely Florimell it was,
Or if it were not Florimell ſo tride,
That Florimell herſelfe ſhe then did pas.
So feeble ſkill of perfect things the vulgar has.

XVIII.

Which whenas Marinell beheld likewiſe,
He was therewith exceedingly diſmayd;
Ne wiſt he what to thinke, or to deviſe:
But like as one whom feends had made affrayd,
He long aſtoniſht ſtood, ne ought he ſayd,
Ne ought he did, but with faſt fixed eies
He gazed ſtill upon that ſnowy mayd;
Whom ever as he did the more avize,
The more to be true Florimell he did ſurmize.

XIX.

As when two ſunnes appeare in th' azure ſkye,
Mounted in Phoebus charet fierie bright,
Both darting forth faire beames to each mans eye,
And both adorn'd with lampes of flaming light;
All that behold ſo ſtrange prodigious ſight,
Not knowing natures worke, nor what to weene,
Are rapt with wonder and with rare affright.
So ſtood ſir Marinell when he had ſeene
The ſemblant of this falſe by his faire beauties queene.

XX.

All which when Artegall, who all this while
Stood in the preaſſe cloſe covered, well had vewed,
And ſaw that boaſters pride and graceleſſe guile,
He could no longer beare, but forth iſſewed,
And unto all himſelfe there open ſhewed,
And to the boaſter ſaid, *Thou loſell baſe,*
That haſt with borrowed plumes thyſelfe endewed,
And others worth with leaſings dooſt deface,
When they are all reſtor'd thou ſhalt reſt in diſgrace.

XXI.

That ſhield which thou doeſt beare was it indeed
Which this dayes honour ſav'd to Marinell;
But not that arme, nor thou the man I reed,
Which didſt that ſervice unto Florimell:
For proofe ſhew forth thy ſword, and let it tell
What ſtrokes, what dreadfull ſtoure it ſtird this day:
Or ſhew the wounds which unto thee befell;
Or ſhew the ſweat with which thou diddeſt ſway
So ſharpe a battell, that ſo many did diſmay.

XXII.

But this the ſword which wrought thoſe cruell ſtounds,
And this the arme the which that ſhield did beare,
And theſe the ſignes, (ſo ſhewed forth his wounds)
By which that glorie gotten doth appeare.
As for this ladie, which he ſheweth here,
Is not (I wager) Florimell at all;
But ſome fayre franion fit for ſuch a fere,
That by misfortune in his hand did fall.
For proofe whereof he bad them Florimell forth call.

XXIII.

So forth the noble ladie was ybrought,
Adorn'd with honor and all comely grace:
Whereto her baſhfull ſhamefaſtneſſe ywrought
A great increaſe in her faire bluſhing face;
As roſes did with lillies interlace:
For of thoſe words, the which that boaſter threw,
She inly yet conceived great diſgrace:
Whom whenas all the people ſuch did vew,
They ſhouted loud, and ſignes of gladneſſe all did ſhew.

XXIV.

Then did he ſet her by that ſnowy one,
Like the true ſaint beſide the image ſet;
Of both their beauties to make paragone
And triall, whether ſhould the honor get.
Streightway ſo ſoone as both together met,
Th'enchaunted damzell vaniſht into nought:
Her ſnowy ſubſtance melted as with heat,
Ne of that goodly hew remayned ought,
But th'emptie girdle which about her waſt was wrought.

XXV.

As when the daughter of Thaumantes faire,
Hath in a watry cloud diſplayed wide
Her goodly bow, which paints the liquid ayre;
That all men wonder at her colours pride;
All ſuddenly, ere one can looke aſide,
The glorious picture vaniſheth away,
Ne any token doth thereof abide:
So did this ladies goodly forme decay,
And into nothing goe, ere one could it bewray.

XXVI.

Which whenas all that preſent were beheld,
They ſtricken were with great aſtoniſhment,
And their faint harts with ſenſeleſſe horrour queld,
To ſee the thing that ſeem'd ſo excellent,
So ſtolen from their fancies wonderment;
That what of it became none underſtood:
And Braggadochio ſelfe with dreriment
So daunted was in his deſpeyring mood,
That like a lifeleſſe corſe immoveable he ſtood.

XXVII.

But Artegall that golden belt uptooke,
The which of all her ſpoyle was onely left;
Which was not hers, as many it miſtooke,
But Florimells owne girdle, from her reft
While ſhe was flying, like a weary weft,
From that foule monſter which did her compell
To perils great; which he unbuckling eft
Preſented to the fayreſt Florimell;
Who round about her tender waſt it fitted well.

XXVIII.

Full many ladies often had aſſayd
About their middles that faire belt to knit;
And many a one ſuppos'd to be a mayd:
Yet it to none of all their loynes would fit,
Till Florimell about her faſtned it.
Such power it had, that to no womans waſt
By any ſkill or labour it would ſit,
Unleſſe that ſhe were continent and chaſt;
But it would loſe or breake, that many had diſgraſt.

XXIX.

Whileſt thus they buſied were bout Florimell,
And boaſtfull Braggadochio to defame,
Sir Guyon as by fortune then befell,
Forth from the thickeſt preaſſe of people came,
His owne good ſteed, which he had ſtolne, to clame;
And th'one hand ſeizing on his golden bit,
With th'other drew his ſword; for with the ſame
He ment the thieſe there deadly to have ſmit:
And had he not bene held, he nought had fayld of it.

XXX.

Thereof great hurly burly moved was
Throughout the hall for that ſame warlike horſe:
For Braggadochio would not let him pas;
And Guyon would him algates have perforſe,
Or it approve upon his carrion corſe.
Which troublous ſtirre when Artegall perceived,
He nigh them drew to ſtay th'avengers forſe;
And gan inquire how was that ſteed bereaved,
Whether by might extort, or elſe by ſlight deceaved.

XXXI.

Who all that piteous ſtorie, which befell
About that wofull couple which were ſlaine,
And their young bloodie babe to him gan tell;
With whom whiles he did in the wood remaine,
His horſe purloyned was by ſubtill traine;
For which he chalenged the thieſe to fight:
But he for nought could him thereto conſtraine;
For as the death he hated ſuch deſpight,
And rather had to loſe then trie in armes his right.

XXXII. Which

XXXII.

Which Artegall well hearing (though no more
By law of armes there neede ones right to trie,
As was the wont of warlike knights of yore,
Then that his foe ſhould him the field denie)
Yet further right by tokens to deſcrie,
He aſkt, what privie tokens he did beare.
If that, ſaid Guyon, *may you ſatisfie*,
Within his mouth a blacke ſpot doth appeare,
Shapt like a horſes ſhoe, who liſt to ſeeke it there.

XXXIII.

Whereof to make due tryall one did take
The horſe in hand within his mouth to looke:
But with his heeles ſo ſorely he him ſtrake,
That all his ribs he quite in peeces broke,
That never word from that day forth he ſpoke.
Another that would ſeeme to have more wit,
Him by the bright embrodered hedſtall tooke:
But by the ſhoulder him ſo ſore he bit,
That he him maymed quite, and all his ſhoulder ſplit.

XXXIV.

Ne he his mouth would open unto wight,
Untill that Guyon ſelfe unto him ſpake,
And called Brigadore (ſo was he hight)
Whoſe voice ſo ſoone as he did undertake,
Eftſoones he ſtood as ſtill as any ſtake,
And ſuffred all his ſecret marke to ſee;
And whenas he him nam'd, for ioy he brake
His bands, and follow'd him with gladfull glee,
And friſkt, and flong aloft, and louted low on knee.

XXXV.

Thereby ſir Artegall did plaine areed,
That unto him the horſe belong'd; and ſayd,
Lo there, ſir Guyon, take to you the ſteed,
As he with golden ſaddle is arayd;
And let that loſell, plainely now diſplayd,
Hence fare on foot, till he an horſe have gayned.
But the proud boaſter gan his doome upbrayd,
And him revil'd, and rated, and diſdayned,
That iudgement ſo uniuſt againſt him had ordayned.

XXXVI.

Much was the knight incenſt with his lewd word,
To have revenged that his villeny;
And thrice did lay his hand upon his ſword,
To have him ſlaine, or dearely doen aby:
But Guyon did his choler pacify,
Saying, *Sir knight, it would diſhonour bee*
To you that are our iudge of equity,
To wreake your wrath on ſuch a carle as hee:
It's puniſhment enough that all his ſhame doe ſee.

XXXVII.

So did he mitigate ſir Artegall;
But Talus by the backe the boaſter hent,
And drawing him out of the open hall
Upon him did inflict this puniſhment:
Firſt he his beard did ſhave, and fowly ſhent;
Then from him reft his ſhield, and it renverſt,
And blotted out his armes with falſhood blent;
And himſelfe baffuld, and his armes unherſt,
And broke his ſword in twaine, and all his armour ſperſt.

XXXVIII.

The whiles his guilefull groome was fled away;
But vaine it was to thinke from him to flie:
Who overtaking him did diſaray,
And all his face deform'd with infamie,
And out of court him ſcourged openly.
So ought all faytours, that true knighthood ſhame,
And armes diſhonour with baſe villanie,
From all brave knights be baniſht with defame:
For oft their lewdnes blotteth good deſerts with blame.

XXXIX.

Now when theſe counterfeits were thus uncaſed
Out of the foreſide of their forgerie,
And in the ſight of all men cleane diſgraced,
All gan to ieſt and gibe full merilie
At the remembrance of their knaverie:
Ladies can laugh at ladies, knights at knights,
To thinke with how great vaunt of braverie
He them abuſed through his ſubtill ſlights,
And what a glorious ſhew he made in all their fights.

XL.

There leave we them in pleaſure and repaſt,
Spending their ioyous dayes and gladfull nights,
And taking uſurie of time forepaſt,
With all deare delices and rare delights,
Fit for ſuch ladies and ſuch lovely knights:
And turne wee here to this faire furrowes end
Our wearie yokes, to gather freſher ſprights,
That whenas time to Artegall ſhall tend,
We on his firſt adventure may him forward ſend.

CANTO IIII.

Artegall dealeth right betwixt
Two brethren that doe ſtrive:
Saves Terpine from the gallow tree,
And doth from death reprive.

I.

WHOSO upon himſelfe will take the ſkill
True iuſtice unto people to divide,
Had need have mightie hands for to fulfill
That which he doth with righteous doome decide,
And for to maiſter wrong and puiſſant pride:
For vaine it is to deeme of things aright,
And makes wrong doers iuſtice to deride,
Unleſſe it be perform'd with dreadleſſe might:
For powre is the right hand of iuſtice truely hight.

II.

Therefore whylome to knights of great empriſe
The charge of iuſtice given was in truſt,
That they might execute her iudgements wiſe,
And with their might beat downe licentious luſt,
Which proudly did impugne her ſentence iuſt:
Whereof no braver preſident this day
Remaines on earth, preſerv'd from yron ruſt
Of rude oblivion, and long times decay,
Then this of Artegall, which here we have to ſay.

III.

Who having lately left that lovely payre,
Enlincked faſt in wedlockes loyall bond,
Bold Marinell with Florimell the fayre,
With whom great feaſt and goodly glee he fond,
Departed from the caſtle of the Strond
To follow his adventures firſt intent,
Which long agoe he taken had in hond:
Ne wight with him for his aſſiſtance went,
But that great yron groome, his gard and government:

IV.

With whom, as he did paſſe by the ſea-ſhore,
He chaunſt to come whereas two comely ſquires,
Both brethren whom one wombe together bore,
But ſtirred up with different deſires,
Together ſtrove, and kindled wrathfull fires:
And them beſide two ſeemely damzels ſtood,
By all meanes ſeeking to aſſwage their ires,
Now with faire words; but words did little good;
Now with ſharpe threats; but threats the more increaſt their mood.

V.

And there before them ſtood a coffer ſtrong
Faſt bound on every ſide with iron bands,
But ſeeming to have ſuffred mickle wrong,
Either by being wreckt uppon the ſands,
Or being carried farre from forraine lands:
Seem'd that for it theſe ſquires at ods did fall,
And bent againſt themſelves their cruell hands;
But evermore thoſe damzels did foreſtall
Their furious encounter, and their fierceneſſe pall.

VI.

But firmely fixt they were with dint of ſword
And battailes doubtfull proofe their rights to try;
Ne other end their fury would afford,
But what to them fortune would iuſtify:
So ſtood they both in readineſſe thereby
To ioyne the combate with cruell intent;
When Artegall arriving happily
Did ſtay awhile their greedy bickerment,
Till he had queſtioned the cauſe of their diſſent.

VII.

To whom the elder did this aunſwere frame;
Then weete ye, ſir, that we two brethren be,
To whom our ſire, Mileſio by name,
Did equally bequeath his lands in fee,
Two iſlands, which ye there before you ſee
Not farre in ſea; of which the one appeares
But like a little mount of ſmall degree;
Yet was as great and wide ere many yeares,
As that ſame other iſle, that greater bredth now beares.

VIII.

But tract of time, that all things doth decay,
And this devouring ſea, that nought doth ſpare,
The moſt part of my land hath waſht away,
And throwne it up unto my brothers ſhare:
So his encreaſed, but mine did empaire.
Before which time I lov'd, as was my lot,
That further mayd, hight Philtera the faire,
With whom a goodly doure I ſhould have got,
And ſhould have ioyned bene to her in wedlocks knot.

IX.

Then did my younger brother Amidas
Love that ſame other damzell, Lucy bright,
To whom but little dowre allotted was:
Her vertue was the dowre that did delight:
What better dowre can to a dame be hight?
But now when Philtra ſaw my lands decay,
And former livel'od fayle, ſhe left me quight,
And to my brother did elope ſtreightway:
Who taking her from me his owne love left aſtray.

X.

She ſeeing then herſelfe forſaken ſo,
Through dolorous deſpaire, which ſhe conceyved,
Into the ſea herſelfe did headlong throw,
Thinking to have her griefe by death bereaved;
But ſee how much her purpoſe was deceived!
Whileſt thus, amidſt the billowes beating of her,
Twixt life and death long to and fro ſhe weaved,
She chaunſt unwares to light upon this coffer,
Which to her in that daunger hope of life did offer.

XI.

The wretched mayd that earſt deſir'd to die,
Whenas the paine of death ſhe taſted had,
And but halfe ſeene his ugly viſnomie,
Gan to repent that ſhe had beene ſo mad
For any death to chaunge life, though moſt bad:
And catching hold of this ſea-beaten cheſt,
(The lucky pylot of her paſſage ſad)
After long toſſing in the ſeas diſtreſt,
Her weary barke at laſt uppon mine iſle did reſt.

XII.

Where I by chaunce then wandring on the ſhore
Did her eſpy, and through my good endevour
From dreadfull mouth of death, which threatned ſore
Her to have ſwallow'd up, did helpe to ſave her.
She then in recompence of that great favour,
Which I on her beſtowed, beſtowed on me
The portion of that good which fortune gave her,
Together with herſelfe in dowry free;
Both goodly portions, but of both the better ſhe.

XIII.

Yet in this coffer which ſhe with her brought
Great threaſure ſithence we did finde contained;
Which as our owne we tooke, and ſo it thought:
But this ſame other damzell ſince hath fained
That to herſelfe that threaſure appertained;
And that ſhe did tranſport the ſame by ſea,
To bring it to her huſband new ordained,
But ſuffred cruell ſhipwracke by the way:
But whether it be ſo or no, I cannot ſay.

XIV.

But whether it indeede be ſo or no,
This doe I ſay, that whatſo good or ill
Or god or fortune unto me did throw,
(Not wronging any other by my will)
I hold mine owne, and ſo will hold it ſtill.
And though my land he firſt did winne away,
And then my love (though now it little ſkill,)
Yet my good lucke he ſhall not likewiſe pray;
But I will it defend whilſt ever that I may.

XV.

So having ſayd, the younger did enſew;
Full true it is whatſo about our land
My brother here declared hath to you:
But not for it this ods twixt us doth ſtand,
But for this threaſure throwne uppon his ſtrand;
Which well I prove, as ſhall appeare by triall,
To be this maides with whom I faſtned hand,
Known by good markes and perfect good eſpiall:
Therefore it ought be rendred her without deniall.

XVI.

When they thus ended had, the knight began;
Certes your ſtrife were eaſie to accord,
Would ye remit it to ſome righteous man.
Unto yourſelfe, ſaid they, *we give our word,*
To bide what iudgement ye ſhall us afford.
Then for aſſurance to my doome to ſtand,
Under my foote let each lay downe his ſword;
And then you ſhall my ſentence underſtand.
So each of them layd downe his ſword out of his hand.

XVII.

Then Artegall thus to the younger ſayd,
Now tell me, Amidas, if that ye may,
Your brothers land the which the ſea hath layd
Unto your part, and pluckt from his away,
By what good right doe you withhold this day?
What other right, quoth he, *ſhould you eſteeme,*
But that the ſea it to my ſhare did lay?
Your right is good, ſayd he, *and ſo I deeme,*
That what the ſea unto you ſent your own ſhould ſeeme.

XVIII.

Then turning to the elder thus he ſayd,
Now, Bracidas, let this likewiſe be ſhowne;
Your brothers threaſure, which from him is ſtrayd,
Being the dowry of his wife well knowne,
By what right doe you claime to be your owne?
What other right, quoth he, *ſhould you eſteeme,*
But that the ſea hath it unto me throwne?
Your right is good, ſayd he, *and ſo I deeme,*
That what the ſea unto you ſent your own ſhould ſeeme.

XIX.

For equall right in equall things doth ſtand:
For what the mighty ſea hath once poſſeſt,
And plucked quite from all poſſeſſors hand,
Whether by rage of waves that never reſt,
Or elſe by wracke, that wretches hath diſtreſt,
He may diſpoſe by his imperiall might,
As thing at randon left, to whom he liſt.
So, Amidas, the land was yours firſt hight;
And ſo the threaſure yours is, Bracidas, by right.

XX.

When he his ſentence thus pronounced had,
Both Amidas and Philtra were diſpleaſed:
But Bracidas and Lucy were right glad,
And on the threaſure by that iudgement ſeaſed.
So was their diſcord by this doome appeaſed,
And each one had his right. then Artegall,
Whenas their ſharpe contention he had ceaſed,
Departed on his way, as did befall,
To follow his old queſt, the which him forth did call.

XXI.

So as he travelled uppon the way,
He chaunſt to come, where happily he ſpide
A rout of many people farre away;
To whom his courſe he haſtily applide,
To weete the cauſe of their aſſemblaunce wide:
To whom when he approched neare in ſight
(An uncouth ſight) he plainely then deſcride
To be a troupe of women, warlike dight,
With weapons in their hands, as ready for to fight:

XXII.

And in the midſt of them he ſaw a knight,
With both his hands behinde him pinnoed hard,
And round about his necke an halter tight,
As ready for the gallow tree prepard:
His face was covered, and his head was bar'd,
That who he was uneath was to deſcry;
And with full heavy heart with them he far'd,
Griev'd to the ſoule, and groning inwardly,
That he of womens hands ſo baſe a death ſhould dy.

XXIII. But

XXIII.

But they like tyrants mercileſſe the more
Reioyced at his miſerable caſe,
And him reviled, and reproched ſore
With bitter taunts and termes of vile diſgrace.
Now whenas Artegall arriv'd in place
Did aſke, what cauſe brought that man to decay,
They round about him gan to ſwarm apace,
Meaning on him their cruell hands to lay,
And to have wrought unwares ſome villanous aſſay.

XXIV.

But he was ſoone aware of their ill minde,
And drawing backe deceived their intent:
Yet though himſelfe did ſhame on womankinde
His mighty hand to ſhend, he Talus ſent
To wrecke on them their follies hardyment:
Who with few ſowces of his yron flale
Diſperſed all their troupe incontinent,
And ſent them home to tell a piteous tale
Of their vaine proweſſe turned to their proper bale:

XXV.

But that ſame wretched man, ordaynd to die,
They left behind them, glad to be ſo quit:
Him Talus tooke out of perplexitie,
And horror of fowle death for knight unfit,
Who more then loſſe of life ydreaded it;
And him reſtoring unto living light,
So brought unto his lord, where he did ſit
Beholding all that womaniſh weake fight;
Whom ſoone as he beheld he knew, and thus behight;

XXVI.

Sir Turpine, hapleſſe man, what make you here?
Or have you loſt yourſelfe and your diſcretion,
That ever in this wretched caſe ye were?
Or have ye yeelded you to proude oppreſſion
Of womens powre, that boaſt of mens ſubiection?
Or elſe what other deadly diſmall day
Is falne on you by heavens hard direction,
That ye were runne ſo fondly far aſtray
As for to lead yourſelfe unto your owne decay?

XXVII. Much

XXVII.

Much was the man confounded in his mind,
Partly with ſhame, and partly with diſmay,
That all aſtoniſht he himſelfe did find,
And little had for his excuſe to ſay,
But onely thus; *Moſt hapleſſe well ye may*
Me iuſtly terme, that to this ſhame am brought,
And made the ſcorne of knighthood this ſame day:
But who can ſcape what his owne fate hath wrought?
The worke of heavens will ſurpaſſeth humaine thought.

XXVIII.

Right true: but faulty men uſe oftentimes
To attribute their folly unto fate,
And lay on heaven the guilt of their owne crimes.
But tell, ſir Terpin, ne let you amate
Your miſery, how fell ye in this ſtate?
Then ſith ye needs, quoth he, *will know my ſhame,*
And all the ill which chaunſt to me of late,
I ſhortly will to you rehearſe the ſame,
In hope ye will not turne misfortune to my blame.

XXIX.

Being deſirous (as all knights are woont)
Through hard adventures deedes of armes to try,
And after fame and honour for to hunt,
I heard report that farre abrode did fly,
That a proud Amazon did late defy
All the brave knights that hold of Maidenhead,
And unto them wrought all the villany
That ſhe could forge in her malicious head,
Which ſome hath put to ſhame, and many done be dead.

XXX.

The cauſe, they ſay, of this her cruell hate,
Is for the ſake of Bellodant the bold,
To whom ſhe bore moſt fervent love of late,
And wooed him by all the waies ſhe could:
But when ſhe ſaw at laſt that he ne would
For ought or nought be wonne unto her will,
She turn'd her love to hatred manifold,
And for his ſake vow'd to doe all the ill
Which ſhe could doe to knights; which now ſhe doth fulfill.

XXXI. *For*

XXXI.

For all thoſe knights, the which by force or guile
She doth ſubdue, ſhe fowly doth entreate:
Firſt ſhe doth them of warlike armes deſpoile,
And cloth in womens weedes; and then with threat
Doth them compell to worke, to earne their meat,
To ſpin, to card, to ſew, to waſh, to wring;
Ne doth ſhe give them other thing to eat
But bread and water or like feeble thing;
Them to diſable from revenge adventuring.

XXXII.

But if through ſtout diſdaine of manly mind
Any her proud obſervaunce will withſtand,
Uppon that gibbet, which is there behind,
She cauſeth them be hang'd up out of hand;
In which condition I right now did ſtand:
For being overcome by her in fight,
And put to that baſe ſervice of her band,
I rather choſe to die in lives deſpight,
Then lead that ſhamefull life, unworthy of a knight.

XXXIII.

How hight that Amazon, ſayd Artegall,
And where and how far hence does ſhe abide?
Her name, quoth he, *they Radigund doe call,*
A princeſſe of great powre and greater pride,
And queene of Amazons, in armes well tride
And ſundry battels, which ſhe hath atchieved
With great ſucceſſe, that her hath glorifide,
And made her famous, more then is believed;
Ne would I it have ween'd had I not late it prieved.

XXXIV.

Now ſure, ſaid he, *and by the faith that I*
To Maydenhead and noble knighthood owe,
I will not reſt till I her might doe trie,
And venge the ſhame that ſhe to knights doth ſhow.
Therefore, ſir Terpin, from you lightly throw
This ſqualid weede, the patterne of diſpaire,
And wend with me, that ye may ſee and know
How fortune will your ruin'd name repaire
And knights of Maidenhead, whoſe praiſe ſhe would impaire.

XXXV. With

XXXV.

With that like one that hopeleſſe was repry'vd
From deathes dore at which he lately lay,
Thoſe yron fetters wherewith he was gyv'd,
The badges of reproch, he threw away,
And nimbly did him dight to guide the way
Unto the dwelling of that Amazone:
Which was from thence not paſt a mile or tway;
A goodly citty and a mighty one,
The which of her owne name ſhe called Radegone.

XXXVI.

Where they arriving by the watchmen were
Deſcried ſtreight; who all the citty warned
How that three warlike perſons did appeare,
Of which the one him ſeem'd a knight all armed,
And th'other two well likely to have harmed.
Eftſoones the people all to harneſſe ran,
And like a ſort of bees in cluſters ſwarmed:
Ere long their queene herſelfe arm'd like a man
Came forth into the rout, and them t'array began.

XXXVII.

And now the knights being arrived neare
Did beat uppon the gates to enter in,
And at the porter, ſkorning them ſo few,
Threw many threats, if they the towne did win
To teare his fleſh in pieces for his ſin:
Which whenas Radigund there comming heard,
Her heart for rage did grate, and teeth did grin:
She bad that ſtreight the gates ſhould be unbard,
And to them way to make with weapons well prepard.

XXXVIII.

Soone as the gates were open to them ſet,
They preſſed forward, entraunce to have made:
But in the middle way they were ymet
With a ſharpe ſhowre of arrowes, which them ſtaid,
And better bad adviſe, ere they aſſaid
Unknowen perill of bold womens pride.
Then all that rout uppon them rudely laid,
And heaped ſtrokes ſo faſt on every ſide,
And arrowes haild ſo thicke, that they could not abide.

XXXIX.

But Radigund herſelfe, when ſhe eſpide
Sir Terpin from her direfull doome acquit
So cruell doale amongſt her maides divide,
T'avenge that ſhame they did on him commit,
All ſodainely enflam'd with furious fit
Like a fell lioneſſe at him ſhe flew,
And on his head-piece him ſo fiercely ſmit,
That to the ground him quite ſhe overthrew,
Diſmayd ſo with the ſtroke that he no colours knew.

XL.

Soone as ſhe ſaw him on the ground to grovell,
She lightly to him leapt; and in his necke
Her proud foote ſetting, at his head did levell,
Weening at once her wrath on him to wreake,
And his contempt, that did her iudg'ment breake:
As when a beare hath ſeiz'd her cruell clawes
Uppon the carkaſſe of ſome beaſt too weake,
Proudly ſtands over, and awhile doth pauſe
To heare the piteous beaſt pleading her plaintiffe cauſe.

XLI.

Whom whenas Artegall in that diſtreſſe
By chaunce beheld, he left the bloudy ſlaughter
In which he ſwam, and ranne to his redreſſe:
There her aſſayling fiercely freſh he raught her
Such an huge ſtroke, that it of ſence diſtraught her;
And had ſhe not it warded warily,
It had depriv'd her mother of a daughter:
Nathleſſe for all the powre ſhe did apply
It made her ſtagger oft, and ſtare with ghaſtly eye.

XLII.

Like to an eagle in his kingly pride
Soring through his wide empire of the aire,
To weather his brode ſailes, by chaunce hath ſpide
A goſhauke, which hath ſeized for her ſhare
Uppon ſome fowle, that ſhould her feaſt prepare;
With dreadfull force he flies at her bylive,
That with his ſouce, which none enduren dare,
Her from the quarrey he away doth drive,
And from her griping pounce the greedy prey doth rive.

XLIII.

But ſoone as ſhe her ſence recover'd had,
She fiercely towards him herſelfe gan dight,
Through vengeful wrath and ſdeignfull pride half mad;
For never had ſhe ſuffred ſuch deſpight:
But ere ſhe could ioyne hand with him to fight,
Her warlike maides about her flockt ſo faſt,
That they diſparted them, maugre their might,
And with their troupes did far aſunder caſt:
But mongſt the reſt the fight did untill evening laſt.

XLIV.

And every while that mighty yron man
With his ſtrange weapon, never wont in warre,
Them ſorely vext, and courſt, and over-ran,
And broke their bowes, and did their ſhooting marre,
That none of all the many once did darre
Him to aſſault, nor once approach him nie;
But like a ſort of ſheepe diſperſed farre,
For dread of their devouring enemie,
Through all the fields and vallies did before him flie.

XLV.

But whenas daies faire ſhinie beame, yclowded
With fearefull ſhadowes of deformed night,
Warn'd man and beaſt in quiet reſt be ſhrowded,
Bold Radigund with ſound of trumpe on hight
Cauſd all her people to ſurceaſe from fight;
And gathering them unto her citties gate,
Made them all enter in before her ſight;
And all the wounded, and the weake in ſtate,
To be convayed in, ere ſhe would once retrate.

XLVI.

When thus the field was voided all away,
And all things quieted, the elfin knight,
Weary of toile and travell of that day,
Cauſd his pavilion to be richly pight
Before the city-gate in open ſight;
Where he himſelfe did reſt in ſafety
Together with ſir Terpin all that night:
But Talus uſde in times of ieopardy
To keepe a nightly watch for dread of treachery.

XLVII.

But Radigund, full of heart-gnawing griefe
For the rebuke which ſhe ſuſtain'd that day,
Could take no reſt, ne would receive reliefe;
But toſſed in her troublous minde what way
She mote revenge that blot which on her lay.
There ſhe reſolv'd herſelfe in ſingle fight
To try her fortune, and his force aſſay,
Rather then ſee her people ſpoiled quight,
As ſhe had ſeene that day, a diſadventerous fight.

XLVIII.

She called forth to her a truſty mayd,
Whom ſhe thought fitteſt for that buſineſſe,
Her name was Clarin, and thus to her ſayd,
Goe, damzell, quickly, doe thyſelfe addreſſe
To doe the meſſage which I ſhall expreſſe:
Goe thou unto that ſtranger faery knight,
Who yeſterday drove us to ſuch diſtreſſe,
Tell that to morrow I with him will fight,
And try in equall field whether hath greater might.

XLIX.

But theſe conditions doe to him propound,
That if I vanquiſhe him, he ſhall obay
My law, and ever to my lore be bound;
And ſo will I, if me he vanquiſh may;
Whatever he ſhall like to doe or ſay:
Goe ſtreight, and take with thee to witneſſe it
Sixe of thy fellowes of the beſt array,
And beare with you both wine and iuncates fit,
And bid him eate: henceforth he oft ſhall hungry ſit.

L.

The damzell ſtreight obayd; and putting all
In readineſſe forth to the town-gate went;
Where ſounding loud a trumpet from the wall,
Unto thoſe warlike knights ſhe warning ſent.
Then Talus forth iſſuing from the tent
Unto the wall his way did feareleſſe take,
To weeten what that trumpets ſounding ment:
Where that ſame damzell lowdly him beſpake,
And ſhew'd that with his lord ſhe would emparlaunce make.

LI.

So he them ſtreight conducted to his lord;
Who, as he could, them goodly well did greete,
Till they had told their meſſage word by word:
Which he accepting well, as he could weete,
Them fairely entertaynd with curt'ſies meete,
And gave them gifts and things of deare delight:
So backe againe they homeward turn'd their feete:
But Artegall himſelfe to reſt did dight,
That he mote freſher be againſt the next daies fight.

CANTO V.

Artegall fights with Radigund,
And is ſubdew'd by guile:
He is by her empriſoned,
But wrought by Clarins wile.

I.

SO ſoone as day forth dawning from the eaſt
Nights humid curtaine from the heavens withdrew,
And earely calling forth both man and beaſt
Commaunded them their daily workes renew;
Theſe noble warriors, mindefull to purſew
The laſt daies purpoſe of their vowed fight,
Themſelves thereto preparde in order dew;
The knight, as beſt was ſeeming for a knight,
And th'Amazon, as beſt it likt herſelfe to dight.

II.

All in a camis light of purple ſilke
Woven uppon with ſilver, ſubtly wrought,
And quilted uppon ſattin white as milke,
Trayled with ribbands diverſly diſtraught,
Like as the workeman had their courſes taught;
Which was ſhort tucked for light motion
Up to her ham; but when ſhe liſt, it raught
Downe to her loweſt heele, and thereuppon
She wore for her defence a mayled habergeon.

III.

And on her legs ſhe painted buſkins wore,
Baſted with bends of gold on every ſide,
And mailes betweene, and laced cloſe afore;
Uppon her thigh her cemitare was tide
With an embrodered belt of mickell pride;
And on her ſhoulder hung her ſhield, bedeckt
Uppon the boſſe with ſtones that ſhined wide,
As the faire moone in her moſt full aſpect;
That to the moone it mote be like in each reſpect.

IV.

So forth ſhe came out of the citty-gate
With ſtately port and proud magnificence,
Guarded with many damzels that did waite
Uppon her perſon for her ſure defence,
Playing on ſhaumes and trumpets, that from hence
Their ſound did reach unto the heavens hight:
So forth into the field ſhe marched thence,
Where was a rich pavilion ready pight
Her to receive, till time they ſhould begin the fight.

V.

Then forth came Artegall out of his tent,
All arm'd to point, and firſt the liſts did enter:
Soone after eke came ſhe with fell intent
And countenaunce fierce, as having fully bent her
That battels utmoſt triall to adventer.
The liſts were cloſed faſt, to barre the rout
From rudely preſſing to the middle center;
Which in great heapes them circled all about,
Wayting how fortune would reſolve that dangerous dout.

VI.

The trumpets ſounded, and the field began;
With bitter ſtrokes it both began and ended.
She at the firſt encounter on him ran
With furious rage, as if ſhe had intended
Out of his breaſt the very heart have rended:
But he that had like tempeſts often tride,
From that firſt flaw himſelfe right well defended.
The more ſhe rag'd, the more he did abide;
She hewd, ſhe foynd, ſhe laſht, ſhe laid on every ſide.

VII. Yet

VII.

Yet ſtill her blowes he bore, and her forbore,
Weening at laſt to win advantage new;
Yet ſtill her crueltie increaſed more,
And though powre faild, her courage did accrew;
Which fayling he gan fiercely her purſew:
Like as a ſmith that to his cunning feat
The ſtubborne mettall ſeeketh to ſubdew,
Soone as he feeles it mollifide with heat,
With his great yron ſledge doth ſtrongly on it beat.

VIII.

So did ſir Artegall upon her lay,
As if ſhe had an yron andvile beene,
That flakes of fire, bright as the ſunny ray,
Out of her ſteely armes were flaſhing ſeene,
That all on fire ye would her ſurely weene:
But with her ſhield ſo well herſelfe ſhe warded
From the dread daunger of his weapon keene,
That all that while her life ſhe ſafely garded;
But he that helpe from her againſt her will diſcarded:

IX.

For with his trenchant blade at the next blow
Halfe of her ſhield he ſhared quite away,
That halfe her ſide itſelfe did naked ſhow,
And thenceforth unto daunger opened way.
Much was ſhe moved with the mightie ſway
Of that ſad ſtroke, that halfe enrag'd ſhe grew;
And like a greedie beare unto her pray
With her ſharpe cemitare at him ſhe flew,
That glauncing downe his thigh the purple bloud forth drew.

X.

Thereat ſhe gan to triumph with great boaſt,
And to upbrayd that chaunce which him misfell,
As if the prize ſhe gotten had almoſt,
With ſpightfull ſpeaches, fitting with her well;
That his great hart gan inwardly to ſwell
With indignation at her vaunting vaine,
And at her ſtrooke with puiſſance fearefull fell;
Yet with her ſhield ſhe warded it againe,
That ſhattered all to pieces round about the plaine.

XI.

Having her thus diſarmed of her ſhield,
Upon her helmet he againe her ſtrooke,
That downe ſhe fell upon the graſſie field
In ſenceleſſe ſwoune, as if her life forſooke,
And pangs of death her ſpirit overtooke:
Whom when he ſaw before his foote proſtrated,
He to her lept with deadly dreadfull looke,
And her ſun-ſhynie helmet ſoone unlaced,
Thinking at once both head and helmet to have raced.

XII.

But whenas he diſcovered had her face,
He ſaw, his ſenſes ſtraunge aſtoniſhment,
A miracle of natures goodly grace
In her faire viſage voide of ornament,
But bath'd in bloud and ſweat together ment;
Which in the rudeneſſe of that evill plight
Bewrayd the ſignes of feature excellent:
Like as the moone in foggie winters night,
Doth ſeeme to be herſelfe, though darkned be her light.

XIII.

At ſight thereof his cruell minded hart
Empierced was with pittifull regard,
That his ſharpe ſword he threw from him apart,
Curſing his hand that had that viſage mard:
No hand ſo cruell, nor no hart ſo hard,
But ruth of beautie will it mollifie.
By this upſtarting from her ſwoune ſhe ſtar'd
Awhile about her with confuſed eye;
Like one that from his dreame is waked ſuddenlye.

XIV.

Soone as the knight ſhe there by her did ſpy,
Standing with emptie hands all weaponleſſe,
With freſh aſſault upon him ſhe did fly,
And gan renew her former cruelneſſe:
And though he ſtill retyr'd, yet natheleſſe
With huge redoubled ſtrokes ſhe on him layd;
And more increaſt her outrage mercileſſe,
The more that he with meeke intreatie prayd
Her wrathful hand from greedy vengeance to have ſtayd.

XV. Like

XV.

Like as a puttocke having ſpyde in ſight
A gentle faulcon ſitting on an hill,
Whoſe other wing, now made unmeete for flight,
Was lately broken by ſome fortune ill;
The fooliſh kyte, led with licentious will,
Doth beat upon the gentle bird in vaine,
With many idle ſtoups her troubling ſtill:
Even ſo did Radigund with bootleſſe paine
Annoy this noble knight, and ſorely him conſtraine.

XVI.

Nought could he do but ſhun the dred deſpight
Of her fierce wrath, and backward ſtill retyre;
And with his ſingle ſhield, well as he might,
Beare off the burden of her raging yre;
And evermore he gently did deſyre
To ſtay her ſtroks, and he himſelfe would yield:
Yet nould ſhe hearke, ne let him once reſpyre,
Till he to her delivered had his ſhield,
And to her mercie him ſubmitted in plaine field.

XVII.

So was he overcome, not overcome,
But to her yeelded of his owne accord;
Yet was he iuſtly damned by the doome
Of his owne mouth, that ſpake ſo wareleſſe word,
To be her thrall and ſervice her afford:
For though that he firſt victorie obtayned,
Yet after by abandoning his ſword,
He wilfull loſt that he before attayned:
No fayrer conqueſt then that with goodwill is gayned.

XVIII.

Tho with her ſword on him ſhe flatling ſtrooke,
In ſigne of true ſubiection to her powre,
And as her vaſſall him to thraldome tooke:
But Terpine, borne to a more unhappy howre,
As he on whom the luckleſſe ſtarres did lowre,
She cauſd to be attacht, and forthwith led
Unto the crooke t'abide the balefull ſtowre,
From which he lately had through reſkew fled:
Where he full ſhamefully was hanged by the hed.

XIX.

But when they thought on Talus hands to lay,
He with his yron flaile amongſt them thondred,
That they were fayne to let him ſcape away,
Glad from his companie to be ſo ſondred;
Whoſe preſence all their troups ſo much encombred,
That th' heapes of thoſe which he did wound and ſlay,
Beſides the reſt diſmayd, might not be nombred:
Yet all that while he would not once aſſay
To reſkew his owne lord, but thought it iuſt t'obay.

XX.

Then tooke the Amazon this noble knight,
Left to her will by his owne wilfull blame,
And cauſed him to be diſarmed quight
Of all the ornaments of knightly name,
With which whilome he gotten had great fame:
Inſtead whereof ſhe made him to be dight
In womans weedes, that is to manhood ſhame,
And put before his lap an apron white,
Inſtead of curiets and baſes fit for fight.

XXI.

So being clad ſhe brought him from the field,
In which he had bene trayned many a day,
Into a long large chamber, which was field
With moniments of many knights decay,
By her ſubdewed in victorious fray:
Amongſt the which ſhe cauſd his warlike armes
Be hang'd on high, that mote his ſhame bewray;
And broke his ſword for feare of further harmes,
With which he wont to ſtirre up battailous alarmes.

XXII.

There entred in, he round about him ſaw
Many brave knights whoſe names right well he knew,
There bound t'obay that Amazons proud law,
Spinning and carding all in comely rew,
That his bigge hart loth'd ſo uncomely vew:
But they were forſt through penurie and pyne
To doe thoſe workes to them appointed dew:
For nought was given them to ſup or dyne,
But what their hands could earne by twiſting linnen twyne.

XXIII.

Amongſt them all ſhe placed him moſt low,
And in his hand a diſtaffe to him gave,
That he thereon ſhould ſpin both flax and tow;
A ſordid office for a mind ſo brave:
So hard it is to be a womans ſlave!
Yet he it tooke in his owne ſelfes deſpight,
And thereto did himſelfe right well behave
Her to obay, ſith he his faith had plight
Her vaſſall to become if ſhe him wonne in fight.

XXIV.

Who had him ſeene imagine mote thereby
That whylome hath of Hercules bene told,
How for Iolas ſake he did apply
His mightie hands the diſtaffe vile to hold
For his huge club, which had ſubdew'd of old
So many monſters which the world annoyed;
His lyons ſkin chaungd to a pall of gold,
In which forgetting warres he onely ioyed
In combats of ſweet love, and with his miſtreſſe toyed.

XXV.

Such is the crueltie of womenkynd,
When they have ſhaken off the ſhamefaſt band,
With which wiſe nature did them ſtrongly bynd
T'obay the heaſts of mans well-ruling hand,
That then all rule and reaſon they withſtand
To purchaſe a licentious libertie:
But vertuous women wiſely underſtand,
That they were borne to baſe humilitie,
Unleſſe the heavens them liſt to lawfull ſoveraintie.

XXVI.

Thus there long while continu'd Artegall,
Serving proud Radigund with true ſubiection:
However it his noble heart did gall
T'obay a womans tyrannous direction,
That might have had of life or death election:
But having choſen now he might not chaunge.
During which time the warlike Amazon,
Whoſe wandring fancie after luſt did raunge,
Gan caſt a ſecret liking to this captive ſtraunge.

XXVII. Which

XXVII.

Which long concealing in her covert breſt,
She chaw'd the cud of lovers carefull plight;
Yet could it not ſo thoroughly digeſt,
Being faſt fixed in her wounded ſpright,
But it tormented her both day and night:
Yet would ſhe not thereto yeeld free accord
To ſerve the lowly vaſſall of her might,
And of her ſervant make her ſoverayne lord:
So great her pride that ſhe ſuch baſeneſſe much abhord.

XXVIII.

So much the greater ſtill her anguiſh grew,
Through ſtubborne handling of her love-ſicke hart;
And ſtill the more ſhe ſtrove it to ſubdew,
The more ſhe ſtill augmented her owne ſmart,
And wyder made the wound of th' hidden dart.
At laſt when long ſhe ſtruggled had in vaine,
She gan to ſtoupe, and her proud mind convert
To meeke obeyſance of loves mightie raine,
And him entreat for grace that had procur'd her paine.

XXIX.

Unto herſelfe in ſecret ſhe did call
Her neareſt handmayd, whom ſhe moſt did truſt,
And to her ſaid, *Clarinda, whom of all*
I truſt alive, ſith I thee foſtred firſt;
Now is the time that I untimely muſt
Thereof make tryall in my greateſt need:
It is ſo hapned that the heavens uniuſt,
Spighting my happie freedome, have agreed
To thrall my looſer life, or my laſt bale to breed.

XXX.

With that ſhe turn'd her head, as halfe abaſhed,
To hide the bluſh which in her viſage roſe,
And through her eyes like ſudden lightning flaſhed,
Decking her cheeke with a vermilion roſe:
But ſoone ſhe did her countenance compoſe,
And to her turning, thus began againe;
This griefes deepe wound I would to thee diſcloſe,
Thereto compelled through hart-murdring paine;
But dread of ſhame my doubtfull lips doth ſtill reſtraine.

XXXI.

Ah my deare dread, ſaid then the fearefull mayd,
Can dread of ought your dreadleſſe hart withhold,
That many hath with dread of death diſmayd,
And dare even deathes moſt dreadfull face behold?
Say on, my ſoverayne ladie, and be bold:
Doth not your handmayds life at your foot lie?
Therewith much comforted ſhe gan unfold
The cauſe of her conceived maladie;
As one that would confeſſe, yet faine would it denie.

XXXII.

Clarin, ſayd ſhe, *thou ſeeſt yond fayry knight,*
Whom not my valour, but his owne brave mind
Subiected hath to my unequall might;
What right is it that he ſhould thraldome find,
For lending life to me a wretch unkind,
That for ſuch good him recompence with ill?
Therefore I caſt how I may him unbind,
And by his freedome get his free goodwill;
Yet ſo as bound to me he may continue ſtill:

XXXIII.

Bound unto me, but not with ſuch hard bands
Of ſtrong compulſion and ſtreight violence,
As now in miſerable ſtate he ſtands;
But with ſweet love and ſure benevolence,
Voide of malitious mind or foule offence:
To which if thou canſt win him any way
Without diſcoverie of my thoughts pretence,
Both goodly meede of him it purchaſe may,
And eke with gratefull ſervice me right well apay.

XXXIV.

Which that thou mayſt the better bring to paſs,
Loe here this ring, which ſhall thy warrant bee,
And token true to old Eumenias,
From time to time, when thou it beſt ſhalt ſee,
That in and out thou mayſt have paſſage free.
Goe now, Clarinda, well thy wits adviſe,
And all thy forces gather unto thee,
Armies of lovely lookes, and ſpeeches wiſe,
With which thou canſt even Iove himſelfe to love entiſe.

XXXV.

The truſtie mayd, conceiving her intent,
Did with ſure promiſe of her good endevour
Give her great comfort and ſome harts content;
So from her parting ſhe thenceforth did labour
By all the meanes ſhe might to curry favour
With th'elfin knight, her ladies beſt beloved;
With daily ſhew of courteous kind behaviour,
Even at the marke-white of his hart ſhe roved,
And with wide-glauncing words one day ſhe thus him proved;

XXXVI.

Unhappy knight, upon whoſe hopeleſſe ſtate
Fortune, envying good, hath felly frowned,
And cruell heavens have heapt an heavy fate;
I rew that thus thy better dayes are drowned
In ſad deſpcire, and all thy ſenſes ſwowned
In ſtupid ſorow, ſith thy iuſter merit
Might elſe have with felicitie bene crowned:
Looke up at laſt, and wake thy dulled ſpirit
To thinke how this long death thou mighteſt diſinherit.

XXXVII.

Much did he marvell at her uncouth ſpeach,
Whoſe hidden drift he could not well perceive;
And gan to doubt leaſt ſhe him ſought t' appeach
Of treaſon, or ſome guilefull traine did weave,
Through which ſhe might his wretched life bereave;
Both which to barre he with this anſwere met her;
Faire damzell, that with ruth, as I perceave,
Of my miſhaps art mov'd to wiſh me better,
For ſuch your kind regard I can but reſt your detter.

XXXVIII.

Yet weet ye well, that to a courage great
It is no leſſe beſeeming well to beare
The ſtorme of fortunes frowne or heavens threat,
Then in the ſunſhine of her countenance cleare
Timely to ioy and carrie comely cheare:
For though this cloud have now me overcaſt,
Yet doe I not of better times deſpeyre;
And though (unlike) they ſhould for ever laſt,
Yet in my truthes aſſurance I reſt fixed faſt.

XXXIX.

But what ſo ſtonie mind, ſhe then replyde,
But if in his owne powre occaſion lay,
Would to his hope a windowe open wyde,
And to his fortunes helpe make readie way?
Unworthy ſure, quoth he, *of better day,*
That will not take the offer of good hope,
And eke purſew, if he attaine it may.
Which ſpeaches ſhe applying to the ſcope
Of her intent, this further purpoſe to him ſhope:

XL.

Then why doeſt not, thou ill-advized man,
Make meanes to win thy libertie forlorne,
And try if thou by faire entreatie can
Move Radigund? *who though ſhe ſtill have worne*
Her dayes in warre, yet (weet thou) was not borne
Of beares and tygres, nor ſo ſalvage mynded
As that, albe all love of men ſhe ſcorne,
She yet forgets that ſhe of men was kynded:
And ſooth oft ſeene that proudeſt harts baſe love hath blynded.

XLI.

Certes, Clarinda, *not of cancred will,*
Sayd he, *nor obſtinate diſdainefull mind,*
I have forbore this duetie to fulfill:
For well I may this weene, by that I fynd,
That ſhe a queene, and come of princely kynd,
Both worthie is for to be ſewd unto,
Chiefely by him whoſe life her law doth bynd,
And eke of powre her owne doome to undo,
And als of princely grace to be inclyn'd thereto.

XLII.

But want of meanes hath bene mine onely let
From ſeeking favour where it doth abound;
Which if I might by your good office get,
I to yourſelfe ſhould reſt for ever bound,
And ready to deſerve what grace I found.
She feeling him thus bite upon the bayt;
Yet doubting leaſt his hold was but unſound
And not well faſtened, would not ſtrike him ſtrayt,
But drew him on with hope, fit leaſure to awayt.

XLIII.

But fooliſh mayd, whyles heedleſſe of the hooke
She thus oft-times was beating off and on,
Through ſlipperie footing fell into the brooke,
And there was caught to her confuſion:
For ſeeking thus to ſalve the Amazon,
She wounded was with her deceipts owne dart,
And gan thenceforth to caſt affection,
Conceived cloſe in her beguiled hart,
To Artegall, through pittie of his cauſeleſſe ſmart.

XLIV.

Yet durſt ſhe not diſcloſe her fancies wound,
Ne to himſelfe, for doubt of being ſdayned,
Ne yet to any other wight on ground,
For feare her miſtreſſe ſhold have knowledge gayned;
But to herſelfe it ſecretly retayned
Within the cloſet of her covert breſt:
The more thereby her tender hart was payned:
Yet to awayt fit time ſhe weened beſt,
And fairely did diſſemble her ſad thoughts unreſt.

XLV.

One day her ladie, calling her apart,
Gan to demaund of her ſome tydings good,
Touching her loves ſucceſſe, her lingring ſmart:
Therewith ſhe gan at firſt to change her mood,
As one adaw'd, and halfe confuſed ſtood;
But quickly ſhe it overpaſt, ſo ſoone
As ſhe her face had wypt to freſh her blood:
Tho gan ſhe tell her all that ſhe had donne,
And all the wayes ſhe ſought his love for to have wonne:

XLVI.

But ſayd, that he was obſtinate and ſterne,
Scorning her offers and conditions vaine;
Ne would be taught with any termes to lerne
So fond a leſſon as to love againe:
Die rather would he in penurious paine,
And his abridged dayes in dolour waſt,
Then his foes love or liking entertaine:
His reſolution was both firſt and laſt
His bodie was her thrall, his hart was freely plaſt.

XLVII.

Which when the cruell Amazon perceived,
She gan to ſtorme, and rage, and rend her gall,
For very fell deſpight, which ſhe conceived,
To be ſo ſcorned of a baſe-borne thrall,
Whoſe life did lie in her leaſt eye-lids fall;
Of which ſhe vow'd with many a curſed threat,
That ſhe therefore would him ere long forſtall.
Nathleſſe when calmed was her furious heat,
She chang'd that threatfull mood, and mildly gan entreat:

XLVIII.

What now is left, Clarinda? what remaines,
That we may compaſſe this our enterprize?
Great ſhame to loſe ſo long employed paines,
And greater ſhame t'abide ſo great miſprize,
With which he dares our offers thus deſpize:
Yet that his guilt the greater may appeare,
And more my gratious mercie by this wize,
I will awhile with his firſt folly beare,
Till thou have tride againe, and tempted him more neare.

XLIX.

Say and do all that may thereto prevaile;
Leave nought unpromiſt that may him perſwade,
Life, freedome, grace, and gifts of great availe,
With which the gods themſelves are mylder made:
Thereto adde art, even womens witty trade,
The art of mightie words that men can charme;
With which in caſe thou canſt him not invade,
Let him feele hardneſſe of thy heavy arme:
Who will not ſtoupe with good ſhall be made ſtoupe with harme.

L.

Some of his diet doe from him withdraw;
For I him find to be too proudly fed:
Give him more labour, and with ſtreighter law,
That he with worke may be forwearied:
Let him lodge hard, and lie in ſtrawen bed,
That may pull downe the courage of his pride;
And lay upon him, for his greater dread,
Cold yron chaines with which let him be tide:
And let whatever he deſires be him denide.

LI. *When*

LI.

When thou haſt all this doen, then bring me newes
Of his demeane; thenceforth not like a lover,
But like a rebell ſtout I will him uſe:
For I reſolve this ſiege not to give over,
Till I the conqueſt of my will recover.
So ſhe departed full of griefe and ſdaine,
Which inly did to great impatience move her:
But the falſe mayden ſhortly turn'd againe
Unto the priſon, where her hart did thrall remaine.

LII.

There all her ſubtill nets ſhe did unfold,
And all the engins of her wit diſplay;
In which ſhe meant him wareleſſe to enfold,
And of his innocence to make her pray;
So cunningly ſhe wrought her crafts aſſay,
That both her ladie, and herſelfe withall,
And eke the knight attonce ſhe did betray;
But moſt the knight, whom ſhe with guilefull call
Did caſt for to allure, into her trap to fall.

LIII.

As a bad nurſe, which fayning to receive
In her owne mouth the food ment for her chyld,
Withholdes it to herſelfe, and doeth deceive
The infant, ſo for want of nourture ſpoyld;
Even ſo Clarinda her owne dame beguyld,
And turn'd the truſt, which was in her affyde,
To feeding of her private fire, which boyld
Her inward breſt, and in her entrayles fryde,
The more that ſhe it ſought to cover and to hyde.

LIV.

For comming to this knight ſhe purpoſe fayned,
How earneſt ſuit ſhe earſt for him had made
Unto her queene, his freedome to have gayned;
But by no meanes could her thereto perſwade,
But that inſtead thereof ſhe ſternely bade
His miſerie to be augmented more,
And many yron bands on him to lade.
All which nathleſſe ſhe for his love forbore:
So praying him t' accept her ſervice evermore.

LV.

And more then that, ſhe promiſt that ſhe would,
In caſe ſhe might finde favour in his eye,
Devize how to enlarge him out of hould.
The fayrie glad to gaine his libertie
Can yeeld great thankes for ſuch her curteſie;
And with faire words, fit for the time and place,
To feede the humour of her maladie,
Promiſt, if ſhe would free him from that caſe,
He wold by all good means he might deſerve ſuch grace.

LVI.

So daily he faire ſemblant did her ſhew,
Yet never meant he in his noble mind
To his owne abſent love to be untrew:
Ne ever did deceiptfull Clarin find
In her falſe hart his bondage to unbind;
But rather how ſhe mote him faſter tye.
Therefore unto her miſtreſſe moſt unkind
She daily told her love he did defye;
And him ſhe told her dame his freedome did denye.

LVII.

Yet thus much friendſhip ſhe to him did ſhow,
That his ſcarſe diet ſomewhat was amended,
And his worke leſſened, that his love mote grow:
Yet to her dame him ſtill ſhe diſcommended,
That ſhe with him mote be the more offended.
Thus he long while in thraldome there remayned,
Of both beloved well, but little friended;
Untill his owne true love his freedome gayned:
Which in another canto will be beſt contayned.

CANTO VI.

Talus brings newes to Britomart
Of Artegals miſhap:
She goes to ſeeke him, Dolon meetes,
Who ſeekes her to entrap.

I.

SOME men, I wote, will deeme in Artegall
Great weakneſſe, and report of him much ill,
For yeelding ſo himſelfe a wretched thrall
To th' inſolent commaund of womens will;
That all his former praiſe doth fowly ſpill:
But he the man, that ſay or doe ſo dare,
Be well adviz'd that he ſtand ſtedfaſt ſtill;
For never yet was wight ſo well aware,
But he at firſt or laſt was trapt in womens ſnare.

II.

Yet in the ſtreightneſſe of that captive ſtate
This gentle knight himſelfe ſo well behaved,
That notwithſtanding all the ſubtill bait,
With which thoſe Amazons his love ſtill craved,
To his owne love his loialtie he ſaved:
Whoſe character in th' adamantine mould
Of his true hart ſo firmely was engraved,
That no new loves impreſſion ever could
Bereave it thence: ſuch blot his honour blemiſh ſhould.

III.

Yet his owne love, the noble Britomart,
Scarſe ſo conceived in her iealous thought,
What time ſad tydings of his balefull ſmart
In womans bondage Talus to her brought;
Brought in untimely houre, ere it was ſought:
For after that the utmoſt date aſſynde
For his returne ſhe waited had for nought,
She gan to caſt in her miſdoubtfull mynde
A thouſand feares, that love-ſicke fancies faine to fynde.

IV.

Sometime ſhe feared leaſt ſome hard miſhap
 Had him misfalne in his adventurous queſt;
 Sometime leaſt his falſe foe did him entrap
 In traytrous traine, or had unwares oppreſt;
 But moſt ſhe did her troubled mynd moleſt,
 And ſecretly afflict with iealous feare,
 Leaſt ſome new love had him from her poſſeſt;
 Yet loth ſhe was, ſince ſhe no ill did heare,
To thinke of him ſo ill; yet could ſhe not forbeare.

V.

One while ſhe blam'd herſelfe; another whyle
 She him condemn'd as truſtleſſe and untrew:
 And then her griefe with errour to beguyle
 She fayn'd to count the time againe anew,
 As if before ſhe had not counted trew:
 For houres, but dayes; for weekes that paſſed were,
 She told but moneths, to make them ſeeme more few:
 Yet when ſhe reckned them ſtill drawing neare,
Each hour did ſeeme a moneth, and every moneth a yeare.

VI.

But whenas yet ſhe ſaw him not returne,
 She thought to ſend ſome one to ſeeke him out;
 But none ſhe found ſo fit to ſerve that turne,
 As her owne ſelfe, to eaſe herſelfe of dout.
 Now ſhe deviz'd amongſt the warlike rout
 Of errant knights to ſeeke her errant knight;
 And then againe reſolv'd to hunt him out
 Amongſt looſe ladies lapped in delight:
And then both knights envide, and ladies eke did ſpight.

VII.

One day whenas ſhe long had ſought for eaſe
 In every place, and every place thought beſt,
 Yet found no place that could her liking pleaſe,
 She to a window came, that opened weſt,
 Towards which coaſt her love his way addreſt:
 There looking forth ſhee in her heart did find
 Many vaine fancies working her unreſt;
 And ſent her winged thoughts more ſwift then wind
To beare unto her love the meſſage of her mind.

VIII. There

VIII.

There as ſhe looked long, at laſt ſhe ſpide
One comming towards her with haſty ſpeede;
Well weend ſhe then, ere him ſhe plaine deſcride,
That it was one ſent from her love indeede:
Who when he nigh approacht, ſhee mote arede
That it was Talus, Artegall his groome:
Whereat her heart was fild with hope and drede;
Ne would ſhe ſtay till he in place could come,
But ran to meete him forth to know his tidings ſomme.

IX.

Even in the dore him meeting, ſhe begun;
And where is he thy lord, and how far hence?
Declare at once: and hath he loſt or wun?
The yron man, albe he wanted ſence
And ſorrowes feeling, yet with conſcience
Of his ill newes, did inly chill and quake,
And ſtood ſtill mute, as one in great ſuſpence;
As if that by his ſilence he would make
Her rather reade his meaning then himſelfe it ſpake.

X.

Till ſhe againe thus ſayd, *Talus, be bold,*
And tell whatever it be, good or bad,
That from thy tongue thy hearts intent doth hold.
To whom he thus at length; *The tidings ſad,*
That I would hide, will needs I ſee be rad.
My lord (your love) by hard miſhap doth lie
In wretched bondage, wofully beſtad.
Ay me, quoth ſhe, *what wicked deſtinie!*
And is he vanquiſht by his tyrant enemy?

XI.

Not by that tyrant, his intended foe;
But by a tyranneſſe, he then replide,
That him captived hath in hapleſſe woe.
Ceaſe thou, bad newes-man; badly doeſt thou hide
Thy maiſters ſhame, in harlots bondage tide;
The reſt myſelfe too readily can ſpell.
With that in rage ſhe turn'd from him aſide,
Forcing in vaine the reſt to her to tell;
And to her chamber went like ſolitary cell.

XII.

There ſhe began to make her moanefull plaint
Againſt her knight for being ſo untrew;
And him to touch with falſhoods fowle attaint,
That all his other honour overthrew.
Oft did ſhe blame herſelfe, and often rew,
For yeelding to a ſtraungers love ſo light,
Whoſe life and manners ſtraunge ſhe never knew;
And evermore ſhe did him ſharpely twight
For breach of faith to her, which he had firmely plight.

XIII.

And then ſhe in her wrathfull will did caſt
How to revenge that blot of honour blent,
To fight with him, and goodly die her laſt:
And then againe ſhe did herſelfe torment,
Inflicting on herſelfe his puniſhment.
Awhile ſhe walkt, and chauſt; awhile ſhe threw
Herſelfe uppon her bed, and did lament:
Yet did ſhe not lament with loude alew,
As women wont, but with deepe ſighes and ſingults few.

XIV.

Like as a wayward childe, whoſe ſounder ſleepe
Is broken with ſome fearefull dreames affright,
With froward will doth ſet himſelfe to weepe,
Ne can be ſtild for all his nurſes might,
But kicks, and ſquals, and ſhriekes for fell deſpight;
Now ſcratching her, and her looſe locks miſuſing,
Now ſeeking darkeneſſe, and now ſeeking light,
Then craving ſucke, and then the ſucke refuſing;
Such was this ladies fit in her loves fond accuſing.

XV.

But when ſhe had with ſuch unquiet fits
Herſelfe there cloſe afflicted long in vaine,
Yet found no eaſement in her troubled wits,
She unto Talus forth return'd againe,
By change of place ſeeking to eaſe her paine;
And gan enquire of him with mylder mood
The certaine cauſe of Artegals detaine,
And what he did, and in what ſtate he ſtood,
And whether he did woo, or whether he were woo'd.

XVI. Ah

XVI.

Ah wellaway! ſayd then the yron man,
That he is not the while in ſtate to woo;
But lies in wretched thraldome, weake and wan,
Not by ſtrong hand compelled thereunto,
But his owne doome, that none can now undoo.
Sayd I not then, quoth ſhe, *ere-while aright,*
That this is things compacte betwixt you two
Me to deceive of faith unto me plight,
Since that he was not forſt, nor overcome in fight?

XVII.

With that he gan at large to her dilate
The whole diſcourſe of his captivance ſad,
In ſort as ye have heard the ſame of late:
All which when ſhe with hard enduraunce had
Heard to the end, ſhe was right ſore beſtad,
With ſodaine ſtounds of wrath and grief attone;
Ne would abide, till ſhe had aunſwere made;
But ſtreight herſelfe did dight, and armor don,
And mounting to her ſteede bad Talus guide her on.

XVIII.

So forth ſhe rode uppon her ready way,
To ſeeke her knight, as Talus her did guide:
Sadly ſhe rode, and never word did ſay
Nor good nor bad, ne ever lookt aſide,
But ſtill right downe, and in her thought did hide
The felneſſe of her heart, right fully bent
To fierce avengement of that womans pride,
Which had her lord in her baſe priſon pent,
And ſo great honour with ſo fowle reproch had blent.

XIX.

So as ſhe thus melancholicke did ride,
Chawing the cud of griefe and inward paine,
She chaunſt to meete toward the even-tide
A knight, that ſoftly paced on the plaine,
As if himſelfe to ſolace he were faine:
Well ſhot in yeares he ſeem'd, and rather bent
To peace then needleſſe trouble to conſtraine;
As well by view of that his veſtiment,
As by his modeſt ſemblant, that no evill ment.

XX.

He comming neare gan gently her ſalute
With curteous words, in the moſt comely wize;
Who though deſirous rather to reſt mute,
Then termes to entertaine of common guize,
Yet rather then ſhe kindneſſe would deſpize,
She would herſelfe diſpleaſe, ſo him requite.
Then gan the other further to devize
Of things abrode, as next to hand did light,
And many things demaund, to which ſhe anſwer'd light:

XXI.

For little luſt had ſhe to talke of ought,
Or ought to heare that mote delightfull bee;
Her minde was whole poſſeſſed of one thought,
That gave none other place. which when as hee,
By outward ſignes (as well he might) did ſee,
He liſt no lenger to uſe lothfull ſpeach,
But her beſought to take it well in gree,
Sith ſhady dampe had dimd the heavens reach,
To lodge with him that night, unles good cauſe empeach.

XXII.

The championeſſe now ſeeing night at dore
Was glad to yeeld unto his good requeſt;
And with him went without gaine-ſaying more.
Not farre away, but little wide by weſt,
His dwelling was, to which he him addreſt;
Where ſoone arriving they received were
In ſeemely wiſe, as them beſeemed beſt;
For he their hoſt them goodly well did cheare,
And talk't of pleaſant things the night away to weare.

XXIII.

Thus paſſing th'evening well, till time of reſt,
Then Britomart unto a bowre was brought;
Where groomes awayted her to have undreſt:
But ſhe ne would undreſſed be for ought,
Ne doffe her armes, though he her much beſought:
For ſhe had vow'd, ſhe ſayd, not to forgo
Thoſe warlike weedes, till ſhe revenge had wrought
Of a late wrong uppon a mortall foe;
Which ſhe would ſure performe betide her wele or wo.

XXIV. Which

XXIV.

Which when her hoſt perceiv'd, right diſcontent
In minde he grew, for feare leaſt by that art
He ſhould his purpoſe miſſe, which cloſe he ment:
Yet taking leave of her he did depart:
There all that night remained Britomart,
Reſtleſſe, recomfortleſſe, with heart deepe-grieved,
Not ſuffering the leaſt twinckling ſleepe to ſtart
Into her eye, which th' heart mote have relieved;
But if the leaſt appear'd, her eyes ſhe ſtreight reprieved.

XXV.

Ye guilty eyes, ſayd ſhe, *the which with guyle*
My heart at firſt betrayd, will ye betray
My life now too, for which a little whyle
Ye will not watch? falſe watches, wellaway!
I wote when ye did watch both night and day
Unto your loſſe; and now needes will ye ſleepe?
Now ye have made my heart to wake alway,
Now will ye ſleepe? ah! wake, and rather weepe
To thinke of your nights want, that ſhould yee waking keepe.

XXVI.

Thus did ſhe watch, and weare the weary night
In waylfull plaints, that none was to appeaſe;
Now walking ſoft, now ſitting ſtill upright,
As ſundry chaunge her ſeemed beſt to eaſe.
Ne leſſe did Talus ſuffer ſleepe to ſeaze
His eye-lids ſad, but watcht continually,
Lying without her dore in great diſeaſe;
Like to a ſpaniell wayting carefully
Leaſt any ſhould betray his lady treacherouſly.

XXVII.

What time the native belman of the night,
The bird that warned Peter of his fall,
Firſt rings his ſilver bell t'each ſleepy wight,
That ſhould their mindes up to devotion call,
She heard a wondrous noiſe below the hall:
All ſodainely the bed, where ſhe ſhould lie,
By a falſe trap was let adowne to fall
Into a lower roome, and by and by
The loft was rayſd againe, that no man could it ſpie.

XXVIII.

With ſight whereof ſhe was diſmayd right ſore,
Perceiving well the treaſon which was ment:
Yet ſtirred not at all for doubt of more,
But kept her place with courage confident,
Wayting what would enſue of that event.
It was not long before ſhe heard the ſound
Of armed men comming with cloſe intent
Towards her chamber; at which dreadfull ſtound
She quickly caught her ſword, and ſhield about her bound.

XXIX.

With that there came unto her chamber dore
Two knights all armed ready for to fight;
And after them full many other more,
A raſkall rout, with weapons rudely dight:
Whom ſoone as Talus ſpide by glims of night,
He ſtarted up, there where on ground he lay,
And in his hand his threſher ready keight:
They ſeeing that let drive at him ſtreightway,
And round about him preace in riotous aray.

XXX.

But ſoone as he began to lay about
With his rude yron flaile, they gan to flie,
Both armed knights and eke unarmed rout:
Yet Talus after them apace did plie,
Wherever in the darke he could them ſpie;
That here and there like ſcattred ſheepe they lay.
Then backe returning where his dame did lie,
He to her told the ſtory of that fray,
And all that treaſon there intended did bewray.

XXXI.

Wherewith though wondrous wroth, and inly burning
To be avenged for ſo fowle a deede,
Yet being forſt t'abide the daies returning,
She there remain'd; but with right wary heede,
Leaſt any more ſuch practiſe ſhould proceede.
Now mote ye know (that which to Britomart
Unknowen was) whence all this did proceede;
And for what cauſe ſo great miſchievous ſmart
Was ment to her that never evill ment in hart.

XXXII. The

XXXII.

The goodman of this houſe was Dolon hight;
A man of ſubtill wit and wicked minde,
That whilome in his youth had bene a knight,
And armes had borne, but little good could finde,
And much leſſe honour by that warlike kinde
Of life: for he was nothing valorous,
But with ſlie ſhiftes and wiles did underminde
All noble knights, which were adventurous,
And many brought to ſhame by treaſon treacherous.

XXXIII.

He had three ſonnes, all three like fathers ſonnes,
Like treacherous, like full of fraud and guile,
Of all that on this earthly compaſſe wonnes:
The eldeſt of the which was ſlaine erewhile
By Artegall, through his owne guilty wile;
His name was Guizor; whoſe untimely fate
For to avenge, full many treaſons vile
His father Dolon had deviz'd of late
With theſe his wicked ſons, and ſhewd his cankred hate.

XXXIV.

For ſure he weend that this his preſent gueſt
Was Artegall by many tokens plaine;
But chiefly by that yron page he gheſt,
Which ſtill was wont with Artegall remaine;
And therefore ment him ſurely to have ſlaine:
But by Gods grace, and her good heedineſſe,
She was preſerved from that traytrous traine.
Thus ſhe all night wore out in watchfulneſſe,
Ne ſuffred ſlothfull ſleepe her eyelids to oppreſſe.

XXXV.

The morrow next, ſo ſoone as dawning houre
Diſcovered had the light to living eye,
She forth yſſew'd out of her loathed bowre,
With full intent t'avenge that villany
On that vilde man and all his family;
And comming down to ſeeke them where they wond,
Nor ſire, nor ſonnes, nor any could ſhe ſpie;
Each rowme ſhe ſought, but them all empty fond:
They all were fled for feare; but whether, nether kond.

XXXVI.

She ſaw it vaine to make there lenger ſtay,
But tooke her ſteede; and thereon mounting light
Gan her addreſſe unto her former way.
She had not rid the mountenance of a flight,
But that ſhe ſaw there preſent in her ſight
Thoſe two falſe brethren on that perillous bridge,
On which Pollente with Artegall did fight.
Streight was the paſſage like a ploughed ridge,
That if two met, the one mote needes fall o'er the lidge.

XXXVII.

There they did thinke themſelves on her to wreake:
Who as ſhe nigh unto them drew, the one
Theſe vile reproches gan unto her ſpeake;
Thou recreant falſe traytor, that with lone
Of armes haſt knighthood ſtolne, yet knight art none,
No more ſhall now the darkeneſſe of the night
Defend thee from the vengeance of thy fone;
But with thy bloud thou ſhalt appeaſe the ſpright
Of Guizor by thee ſlaine and murdred by thy ſlight.

XXXVIII.

Strange were the words in Britomartis eare;
Yet ſtayd ſhe not for them, but forward fared,
Till to the perillous bridge ſhe came; and there
Talus deſir'd that he might have prepared
The way to her, and thoſe two loſels ſcared:
But ſhe thereat was wroth, that for deſpight
The glauncing ſparkles through her bever glared,
And from her eies did flaſh out fiery light,
Like coles, that through a ſilver cenſer ſparkle bright.

XXXIX.

She ſtayd not to adviſe which way to take;
But putting ſpurres unto her fiery beaſt
Thorough the midſt of them ſhe way did make.
The one of them, which moſt her wrath increaſt,
Uppon her ſpeare ſhe bore before her breaſt,
Till to the bridges further end ſhe paſt;
Where falling downe his challenge he releaſt:
The other over ſide the bridge ſhe caſt
Into the river, where he drunke his deadly laſt.

XL.

As when the flaſhing levin haps to light
Uppon two ſtubborne oakes, which ſtand ſo neare
That way betwixt them none appeares in ſight;
The engin fiercely flying forth, doth teare
Th'one from the earth, and through the aire doth beare;
The other it with force doth overthrow
Uppon one ſide, and from his rootes doth reare:
So did the championeſſe thoſe two there ſtrow,
And to their ſire their carcaſſes left to beſtow.

CANTO VII.

Britomart comes to Iſis church,
Where ſhee ſtrange viſions ſees:
She fights with Radigund, her ſlaies,
And Artegall thence frees.

I.

NOUGHT is on earth more ſacred or divine,
That gods and men doe equally adore,
Then this ſame vertue that doth right define:
For th'hevens themſelves, whence mortal men implore
Right in their wrongs, are rul'd by righteous lore
Of higheſt Iove, who doth true iuſtice deale
To his inferiour gods, and evermore
Therewith containes his heavenly common-weale:
The ſkill whereof to princes hearts he doth reveale.

II.

Well therefore did the antique world invent
That Iuſtice was a god of ſoveraine grace,
And altars unto him and temples lent,
And heavenly honours in the higheſt place;
Calling him great Oſyris, of the race
Of th' old Aegyptian kings that whylome were,
With fayned colours ſhading a true caſe;
For that Oſyris whileſt he lived here,
The iuſteſt man alive and trueſt did appeare.

III. His

III.

His wife was Iſis, whom they likewiſe made
A goddeſſe of great powre and ſoverainty,
And in her perſon cunningly did ſhade
That part of iuſtice which is equity,
Whereof I have to treat here preſently:
Unto whoſe temple whenas Britomart
Arrived, ſhee with great humility
Did enter in, ne would that night depart;
But Talus mote not be admitted to her part.

IV.

There ſhe received was in goodly wize
Of many prieſts, which duely did attend
Uppon the rites and daily ſacrifize,
All clad in linnen robes with ſilver hemd;
And on their heads with long locks comely kemd
They wore rich mitres ſhaped like the moone,
To ſhew that Iſis doth the moone portend;
Like as Oſyris ſignifies the ſunne:
For that they both like race in equall iuſtice runne.

V.

The championeſſe them greeting, as ſhe could,
Was thence by them into the temple led;
Whoſe goodly building when ſhe did behold
Borne uppon ſtately pillours, all diſpred
With ſhining gold, and arched over hed,
She wondred at the workmans paſſing ſkill,
Whoſe like before ſhe never ſaw nor red;
And thereuppon long while ſtood gazing ſtill,
But thought that ſhe thereon could never gaze her fill.

VI.

Thenceforth unto the idoll they her brought;
The which was framed all of ſilver fine,
So well as could with cunning hand be wrought,
And clothed all in garments made of line,
Hemd all about with fringe of ſilver twine:
Uppon her head ſhe wore a crowne of gold;
To ſhew that ſhe had powre in things divine:
And at her feete a crocodile was rold,
That with her wreathed taile her middle did enfold.

VII.

One foote was ſet uppon the crocodile,
And on the ground the other faſt did ſtand;
So meaning to ſuppreſſe both forged guile,
And open force: and in her other hand
She ſtretched forth a long white ſclender wand.
Such was the goddeſſe: whom when Britomart
Had long beheld, herſelfe uppon the land
She did proſtrate, and with right humble hart
Unto herſelfe her ſilent prayers did impart.

VIII.

To which the idoll as it were inclining
Her wand did move with amiable looke,
By outward ſhew her inward ſence deſining:
Who well perceiving how her wand ſhe ſhooke,
It as a token of good fortune tooke.
By this the day with dampe was overcaſt,
And ioyous light the houſe of Iove forſooke:
Which when ſhe ſaw, her helmet ſhe unlaſte,
And by the altars ſide herſelfe to ſlumber plaſte.

IX.

For other beds the prieſts there uſed none,
But on their mother Earths deare lap did lie,
And bake their ſides uppon the cold hard ſtone,
T'enure themſelves to ſufferaunce thereby,
And proud rebellious fleſh to mortify:
For by the vow of their religion
They tied were to ſtedfaſt chaſtity
And continence of life; that all forgon,
They mote the better tend to their devotion.

X.

Therefore they mote not taſte of fleſhly food,
Ne feed on ought the which doth bloud containe,
Ne drinke of wine; for wine they ſay is blood,
Even the bloud of gyants, which were ſlaine
By thundring Iove in the Phlegrean plaine:
For which the Earth (as they the ſtory tell)
Wroth with the gods, which to perpetuall paine
Had damn'd her ſonnes which gainſt them did rebell,
With inward grieſe and malice did againſt them ſwell:

XI. And

XI.

And of their vitall bloud, the which was ſhed
Into her pregnant boſome, forth ſhe brought
The fruitfull vine; whoſe liquor blouddy red,
Having the mindes of men with fury fraught,
Mote in them ſtirre up old rebellious thought
To make new warre againſt the gods againe:
Such is the powre of that ſame fruit, that nought
The fell contagion may thereof reſtraine,
Ne within reaſons rule her madding mood containe.

XII.

There did the warlike maide herſelfe repoſe,
Under the wings of Iſis all that night;
And with ſweete reſt her heavy eyes did cloſe,
After that long daies toile and weary plight:
Where whileſt her earthly parts with ſoft delight
Of ſenceleſſe ſleepe did deeply drowned lie,
There did appeare unto her heavenly ſpright
A wondrous viſion, which did cloſe implie
The courſe of all her fortune and poſteritie.

XIII.

Her ſeem'd as ſhe was doing ſacrifize
To Iſis, deckt with mitre on her hed
And linnen ſtole after thoſe prieſtes guize,
All ſodainely ſhe ſaw transfigured
Her linnen ſtole to robe of ſcarlet red,
And moone-like mitre to a crowne of gold;
That even ſhe herſelfe much wondered
At ſuch a chaunge, and ioyed to behold
Herſelfe adorn'd with gems and iewels manifold.

XIV.

And in the midſt of her felicity
An hideous tempeſt ſeemed from below
To riſe through all the temple ſodainely,
That from the altar all about did blow
The holy fire, and all the embers ſtrow
Uppon the ground; which kindled privily
Into outragious flames unwares did grow,
That all the temple put in ieopardy
Of flaming, and herſelfe in great perplexity.

XV. With

XV.

With that the crocodile, which ſleeping lay
Under the idols feete in fearleſſe bowre,
Seem'd to awake in horrible diſmay,
As being troubled with that ſtormy ſtowre;
And gaping greedy wide did ſtreight devoure
Both flames and tempeſt: with which growen great,
And ſwolne with pride of his owne peereleſſe powre,
He gan to threaten her likewiſe to eat;
But that the goddeſſe with her rod him backe did beat.

XVI.

Tho turning all his pride to humbleſſe meeke
Himſelfe before her feete he lowly threw,
And gan for grace and love of her to ſeeke:
Which ſhe accepting, he ſo neare her drew
That of his game ſhe ſoone enwombed grew,
And forth did bring a lion of great might,
That ſhortly did all other beaſts ſubdew:
With that ſhe waked full of fearefull fright,
And doubtfully diſmayd through that ſo uncouth ſight.

XVII.

So thereuppon long while ſhe muſing lay,
With thouſand thoughts feeding her fantaſie;
Untill ſhe ſpide the lampe of lightſome day
Up-lifted in the porch of heaven hie:
Then up ſhe roſe fraught with melancholy,
And forth into the lower parts did pas,
Whereas the prieſtes ſhe found full buſily
About their holy things for morrow mas;
Whom ſhe ſaluting faire, faire reſaluted was:

XVIII.

But by the change of her unchearefull looke
They might perceive ſhe was not well in plight,
Or that ſome penſiveneſs to heart ſhe tooke:
Therefore thus one of them, who ſeem'd in ſight
To be the greateſt and the graveſt wight,
To her beſpake; *Sir knight, it ſeemes to me*
That thorough evill reſt of this laſt night
Or ill apayd or much diſmayd ye be;
That by your change of cheare is eaſie for to ſee.

XIX.

Certes, ſayd ſhe, *ſith ye ſo well have ſpide*
The troublous paſſion of my penſive mind,
I will not ſeeke the ſame from you to hide;
But will my cares unfolde, in hope to find
Your aide to guide me out of errour blind.
Say on, quoth he, *the ſecret of your hart:*
For by the holy vow which me doth bind,
I am adiur'd beſt counſell to impart
To all that ſhall require my comfort in their ſmart.

XX.

Then gan ſhe to declare the whole diſcourſe
Of all that viſion which to her appeard,
As well as to her minde it had recourſe.
All which when he unto the end had heard,
Like to a weake faint-hearted man he fared
Through great aſtoniſhment of that ſtrange ſight;
And with long locks up-ſtanding ſtifly, ſtared
Like one adawed with ſome dreadfull ſpright:
So fild with heavenly fury thus he her behight;

XXI.

Magnificke virgin, that in queint diſguiſe
Of Britiſh armes doeſt maſke thy royall blood,
So to purſue a perillous emprize,
How coulſt thou weene through that diſguized hood
To hide thy ſtate from being underſtood?
Can from th' immortall gods ought hidden bee?
They doe thy linage, and thy lordly brood,
They doe thy ſire lamenting ſore for thee,
They doe thy love forlorne in womens thraldome ſee.

XXII.

The end whereof, and all the long event,
They do to thee in this ſame dreame diſcover:
For that ſame crocodile doth repreſent
The righteous knight that is thy faithfull lover,
Like to Oſyris in all iuſt endever:
For that ſame crocodile Oſyris is,
That under Iſis feete doth ſleepe for ever;
To ſhew that clemence oft in things amis
Reſtraines thoſe ſterne beheſts and cruell doomes of his.

XXIII.

That knight ſhall all the troublous ſtormes aſſwage
And raging flames, that many foes ſhall reare
To hinder thee from the iuſt heritage
Of thy ſires crowne, and from thy countrey deare:
Then ſhalt thou take him to thy loved fere,
And ioyne in equall portion of thy realme:
And afterwards a ſonne to him ſhalt beare,
That lion-like ſhall ſhew his powre extreame.
So bleſſe thee God, and give thee ioyance of thy dreame.

XXIV.

All which when ſhe unto the end had heard,
She much was eaſed in her troublous thought,
And on thoſe prieſts beſtowed rich reward;
And royall gifts of gold and ſilver wrought
She for a preſent to their goddeſſe brought.
Then taking leave of them ſhe forward went
To ſeeke her love, where he was to be ſought;
Ne reſted till ſhe came without relent
Unto the land of Amazons, as ſhe was bent.

XXV.

Whereof when newes to Radigund was brought,
Not with amaze, as women wonted bee,
She was confuſed in her troublous thought;
But fild with courage and with ioyous glee,
As glad to heare of armes, the which now ſhe
Had long ſurceaſt, ſhe bad to open bold,
That ſhe the face of her new foe might ſee:
But when they of that yron man had told,
Which late her folke had ſlaine, ſhe bad them forth to hold.

XXVI.

So there without the gate, as ſeemed beſt,
She cauſed her pavilion be pight;
In which ſtout Britomart herſelfe did reſt,
Whiles Talus watched at the dore all night.
All night likewiſe they of the towne in fright
Uppon their wall good watch and ward did keepe.
The morrow next ſo ſoone as dawning light
Bad doe away the dampe of drouzie ſleepe,
The warlike Amazon out of her bowre did peepe:

XXVII.

And cauſed ſtreight a trumpet loud to ſhrill,
 To warne her foe to battell ſoone be preſt:
 Who long before awoke (for ſhe full ill
 Could ſleepe all night, that in unquiet breſt
 Did cloſely harbour ſuch a iealous gueſt)
 Was to the battell whilome ready dight,
 Eftſoones that warrioureſſe with haughty creſt
 Did forth iſſue all ready for the fight:
On th'other ſide her foe appeared ſoone in ſight.

XXVIII.

But ere they reared hand, the Amazone
 Began the ſtreight conditions to propound,
 With which ſhe uſed ſtill to tye her fone,
 To ſerve her ſo, as ſhe the reſt had bound:
 Which when the other heard, ſhe ſternly frownd
 For high diſdaine of ſuch indignity,
 And would no lenger treat, but bad them ſound:
 For her no other termes ſhould ever tie
Then what preſcribed were by lawes of chevalrie.

XXIX.

The trumpets ſound, and they together run
 With greedy rage, and with their faulchins ſmot;
 Ne either ſought the others ſtrokes to ſhun,
 But through great fury both their ſkill forgot,
 And practicke uſe in armes; ne ſpared not
 Their dainty parts, which nature had created
 So faire and tender without ſtaine or ſpot
 For other uſes then they them tranſlated;
Which they now hackt and hewd as if ſuch uſe they hated.

XXX.

As when a tygre and a lioneſſe
 Are met at ſpoyling of ſome hungry pray,
 Both challenge it with equall greedineſſe:
 But firſt the tygre clawes thereon did lay;
 And therefore loth to looſe her right away
 Doth in defence thereof full ſtoutly ſtond:
 To which the lion ſtrongly doth gaineſay,
 That ſhe to hunt the beaſt firſt tooke in hond;
And therefore ought it have wherever ſhe it fond.

XXXI. Full

XXXI.

Full fiercely layde the Amazon about,
And dealt her blowes unmercifully ſore;
Which Britomart withſtood with courage ſtout,
And them repaide againe with double more.
So long they fought, that all the graſſie flore
Was fild with bloud which from their ſides did flow,
And guſhed through their armes, that all in gore
They trode, and on the ground their lives did ſtrow,
Like fruitles ſeede, of which untimely death ſhould grow.

XXXII.

At laſt proud Radigund with fell deſpight,
Having by chaunce eſpide advantage neare,
Let drive at her with all her dreadfull might,
And thus upbrayding ſaid, *This token beare*
Unto the man whom thou doeſt love ſo deare;
And tell him for his ſake thy life thou gaveſt.
Which ſpitefull words ſhe ſore engriev'd to heare
Thus anſwer'd; *Lewdly thou my love depraveſt,*
Who ſhortly muſt repent that now ſo vainely braveſt.

XXXIII.

Nath'leſſe that ſtroke ſo cruell paſſage found,
That glauncing on her ſhoulder plate it bit
Unto the bone, and made a grieſly wound,
That ſhe her ſhield through raging ſmart of it
Could ſcarſe uphold; yet ſoone ſhe it requit:
For having force increaſt through furious paine,
She her ſo rudely on the helmet ſmit
That it empierced to the very braine,
And her proud perſon low proſtrated on the plaine.

XXXIV.

Where being layd, the wrothfull Britoneſſe
Stayd not till ſhe came to herſelfe againe;
But in revenge both of her loves diſtreſſe
And her late vile reproch, though vaunted vaine,
And alſo of her wound which ſore did paine,
She with one ſtroke both head and helmet cleft:
Which dreadfull ſight when all her warlike traine
There preſent ſaw, each one of ſence bereft
Fled faſt into the towne, and her ſole victor left:

XXXV. But

XXXV.

But yet ſo faſt they could not home retrate,
But that ſwift Talus did the formoſt win;
And preſſing through the preace unto the gate
Pelmell with them attonce did enter in:
There then a piteous ſlaughter did begin;
For all that ever came within his reach
He with his yron flale did threſh ſo thin,
That he no worke at all left for the leach;
Like to an hideous ſtorme, which nothing may empeach.

XXXVI.

And now by this the noble conquereſſe
Herſelfe came in her glory to partake;
Where though revengefull vow ſhe did profeſſe,
Yet when ſhe ſaw the heapes which he did make
Of ſlaughtred carkaſſes, her heart did quake
For very ruth, which did it almoſt rive,
That ſhe his fury willed him to ſlake:
For elſe he ſure had left not one alive;
But all in his revenge of ſpirite would deprive.

XXXVII.

Tho when ſhe had his execution ſtayd,
She for that yron priſon did enquire,
In which her wretched love was captive layd:
Which breaking open with indignant ire,
She entred into all the partes entire:
Where when ſhe ſaw that lothly uncouth ſight
Of men diſguiz'd in womaniſhe attire,
Her heart gan grudge for very deepe deſpight
Of ſo unmanly maſke in miſery miſdight.

XXXVIII.

At laſt whenas to her owne love ſhe came,
Whom like diſguize no leſſe deformed had,
At ſight thereof abaſht with ſecrete ſhame
She turned her head aſide, as nothing glad
To have beheld a ſpectacle ſo ſad;
And then too well believ'd that which tofore
Iealous ſuſpect as true untruely drad:
Which vaine conceipt now nouriſhing no more,
She ſought with ruth to ſalve his ſad miſfortunes ſore.

XXXIX. Not

XXXIX.

Not ſo great wonder and aſtoniſhment
Did the moſt chaſt Penelope poſſeſſe,
To ſee her lord, that was reported drent,
And dead long ſince in dolorous diſtreſſe,
Come home to her in piteous wretchedneſſe
After long travell of full twenty yeares;
That ſhe knew not his favours likelyneſſe,
For many ſcarres and many hoary heares;
But ſtood long ſtaring on him mongſt uncertaine feares.

XL.

Ah! my deare lord, what ſight is this, quoth ſhe,
What May-game hath misfortune made of you?
Where is that dreadfull manly looke? where be
Thoſe mighty palmes, the which ye wont t'embrew
In bloud of kings, and great hoaſtes to ſubdew?
Could ought on earth ſo wondrous change have wrought,
As to have robde you of that manly hew?
Could ſo great courage ſtouped have to ought?
Then farewell fleſhly force; I ſee thy pride is nought.

XLI.

Thenceforth ſhe ſtreight into a bowre him brought,
And cauſd him thoſe uncomely weedes undight;
And in their ſteede for other rayment ſought,
Whereof there was great ſtore, and armors bright,
Which had bene reft from many a noble knight;
Whom that proud Amazon ſubdewed had,
Whileſt fortune favourd her ſucceſſe in fight:
In which whenas ſhe him anew had clad,
She was reviv'd, and ioyd much in his ſemblance glad.

XLII.

So there awhile they afterwards remained,
Him to refreſh, and her late wounds to heale:
During which ſpace ſhe there as princes rained;
And changing all that forme of common-weale
The liberty of women did repeale,
Which they had long uſurpt; and them reſtoring
To mens ſubiection did true iuſtice deale:
That all they as a goddeſſe her adoring
Her wiſedome did admire, and hearkned to her loring,

XLIII. For

XLIII.

For all thoſe knights, which long in captive ſhade
Had ſhrowded bene, ſhe did from thraldome free;
And magiſtrates of all that city made,
And gave to them great living and large fee:
And that they ſhould for ever faithfull bee,
Made them ſweare fealty to Artegall:
Who when himſelfe now well recur'd did ſee,
He purpoſd to proceed, whatſo befall,
Uppon his firſt adventure which him forth did call.

XLIV.

Full ſad and ſorrowfull was Britomart
For his departure, her new cauſe of griefe;
Yet wiſely moderated her owne ſmart,
Seeing his honor, which ſhe tendred chiefe,
Conſiſted much in that adventures priefe:
The care whereof, and hope of his ſucceſſe,
Gave unto her great comfort and reliefe;
That womaniſh complaints ſhe did repreſſe,
And tempred for the time her preſent heavineſſe.

XLV.

There ſhe continu'd for a certaine ſpace,
Till through his want her woe did more increaſe:
Then hoping that the change of aire and place
Would change her paine and ſorrow ſomewhat eaſe,
She parted thence, her anguiſh to appeaſe.
Meane while her noble lord ſir Artegall
Went on his way; ne ever howre did ceaſe,
Till he redeemed had that lady thrall:
That for another canto will more fitly fall.

CANTO

CANTO VIII.

Prince Arthure and Sir Artegall
Free Samient from feare:
They ſlay the Soudan; drive his wife
Adicia to deſpaire.

I.

NOUGHT under heaven ſo ſtrongly doth allure
The ſence of man, and all his minde poſſeſſe,
As beauties lovely baite, that doth procure
Great warriours oft their rigour to repreſſe,
And mighty hands forget their manlineſſe;
Drawne with the powre of an heart-robbing eye,
And wrapt in fetters of a golden treſſe,
That can with melting pleaſaunce mollifye
Their hardned hearts enur'd to bloud and cruelty.

II.

So whylome learnd that mighty Iewiſh ſwaine,
Each of whoſe lockes did match a man in might,
To lay his ſpoiles before his lemans traine:
So alſo did that great Oetean knight
For his loves ſake his lions ſkin undight;
And ſo did warlike Antony neglect
The worlds whole rule for Cleopatras ſight.
Such wondrous powre hath wemens faire aſpect
To captive men, and make them all the world reiect.

III.

Yet could it not ſterne Artegall retaine,
Nor hold from ſuite of his avowed queſt,
Which he had undertane to Gloriane;
But left his love (albe her ſtrong requeſt)
Faire Britomart in languor and unreſt,
And rode himſelfe uppon his firſt intent:
Ne day nor night did ever idly reſt;
Ne wight but onely Talus with him went,
The true guide of his way and vertuous government.

IV.

So travelling, he chaunſt far off to heed
A damzell flying on a palfrey faſt
Before two knights that after her did ſpeed
With all their powre, and her full fiercely chaſt
In hope to have her overhent at laſt;
Yet fled ſhe faſt, and both them farre outwent,
Carried with wings of feare, like fowle aghaſt,
With locks all looſe, and rayment all to rent;
And ever as ſhe rode her eye was backeward bent.

V.

Soone after theſe he ſaw another knight,
That after thoſe two former rode apace
With ſpeare in reſt, and prickt with all his might:
So ran they all, as they had bene at bace,
They being chaſed that did others chace.
At length he ſaw the hindmoſt overtake
One of thoſe two, and force him turne his face;
However loth he were his way to ſlake,
Yet mote he algates now abide, and anſwere make.

VI.

But th'other ſtill purſu'd the fearefull mayd;
Who ſtill from him as faſt away did flie,
Ne once for ought her ſpeedy paſſage ſtayd,
Till that at length ſhe did before her ſpie
Sir Artegall, to whom ſhe ſtreight did hie
With gladfull haſt, in hope of him to get
Succour againſt her greedy enimy:
Who ſeeing her approch gan forward ſet
To ſave her from her feare, and him from force to let.

VII.

But he like hound full greedy of his pray,
Being impatient of impediment,
Continu'd ſtill his courſe, and by the way
Thought with his ſpeare him quight have over-went.
So both together ylike felly bent,
Like fiercely met: but Artegall was ſtronger,
And better ſkild in tilt and turnament,
And bore him quite out of his ſaddle, longer
Then two ſpeares length: ſo miſchiefe overmatcht the wronger:

VIII. And

VIII.

And in his fall misfortune him miſtooke;
For on his head unhappily he pight,
That his owne waight his necke aſunder broke,
And left there dead: meane while the other knight
Defeated had the other faytour quight,
And all his bowels in his body braſt:
Whom leaving there in that diſpiteous plight,
He ran ſtill on, thinking to follow faſt
His other fellow pagan which before him paſt.

IX.

Inſtead of whom finding there ready preſt
Sir Artegall, without diſcretion
He at him ran with ready ſpeare in reſt:
Who ſeeing him come ſtill ſo fiercely on,
Againſt him made againe: ſo both anon
Together met, and ſtrongly either ſtrooke,
And broke their ſpeares; yet neither has forgon
His horſes backe, yet to and fro long ſhooke,
And tottred like two towres, which through a tempeſt quooke.

X.

But when againe they had recovered ſence,
They drew their ſwords, in mind to make amends
For what their ſpeares had fayld of their pretence:
Which when the damzell, who thoſe deadly ends
Of both her foes had ſeene, and now her frends
For her beginning a more fearefull fray,
She to them runnes in haſt, and her haire rends,
Crying to them their cruell hands to ſtay,
Untill they both do heare what ſhe to them will ſay.

XI.

They ſtayd their hands, when ſhe thus gan to ſpeake;
Ah! gentle knights, what meane ye thus unwiſe
Upon yourſelves anothers wrong to wreake?
I am the wrong'd, whom ye did enterpriſe
Both to redreſſe, and both redreſt likewiſe:
Witneſſe the paynims both, whom ye may ſee
There dead on ground: what doe ye then deviſe
Of more revenge? if more, then I am ſhee
Which was the roote of all; end your revenge on mee.

XII.

Whom when they heard ſo ſay, they lookt about
To weete if it were true as ſhe had told;
Where when they ſaw their foes dead out of doubt,
Eftſoones they gan their wrothfull hands to hold,
And ventailes reare each other to behold.
Tho whenas Artegall did Arthure vew,
So faire a creature and ſo wondrous bold,
He much admired both his heart and hew,
And touched with intire affection nigh him drew;

XIII.

Saying, *Sir knight, of pardon I you pray,*
That all unweeting have you wrong'd thus ſore,
Suffring my hand againſt my heart to ſtray:
Which if ye pleaſe forgive, I will therefore
Yeeld for amends myſelfe yours evermore,
Or whatſo penaunce ſhall by you be red.
To whom the prince; *Certes me needeth more*
To crave the ſame; whom errour ſo miſled,
As that I did miſtake the living for the ded.

XIV.

But ſith ye pleaſe that both our blames ſhall die,
Amends may for the treſpaſſe ſoone be made,
Since neither is endamadg'd much thereby.
So can they both themſelves full eath perſwade
To faire accordaunce, and both faults to ſhade,
Either embracing other lovingly,
And ſwearing faith to either on his blade,
Never thenceforth to nouriſh enmity,
But either others cauſe to maintaine mutually.

XV.

Then Artegall gan of the prince enquire,
What were thoſe knights which there on ground were layd,
And had receiv'd their follies worthy hire,
And for what cauſe they chaſed ſo that mayd.
Certes I wote not well, the prince then ſayd,
But by adventure found them faring ſo,
As by the way unweetingly I ſtrayd,
And lo the damzell ſelfe, whence all did grow,
Of whom we may at will the whole occaſion know.

XVI.

Then they that damzell called to them nie,
And aſked her, what were thoſe two her fone,
From whom ſhe earſt ſo faſt away did flie;
And what was ſhe herſelfe ſo woe begone,
And for what cauſe purſu'd of them attone?
To whom ſhe thus; *Then wote ye well that I*
Doe ſerve a queene that not far hence doth wone,
A princeſſe of great powre and maieſtie,
Famous through all the world, and honor'd far and nie.

XVII.

Her name Mercilla moſt men uſe to call;
That is a mayden queene of high renowne,
For her great bounty knowen over all
And ſoveraine grace, with which her royall crowne
She doth ſupport, and ſtrongly beateth downe
The malice of her foes which her envy,
And at her happineſſe do fret and frowne;
Yet ſhe herſelfe the more doth magnify,
And even to her foes her mercies multiply.

XVIII.

Mongſt many which maligne her happy ſtate,
There is a mighty man, which wonnes hereby,
That with moſt fell deſpight and deadly hate
Seekes to ſubvert her crowne and dignity;
And all his powre doth thereunto apply:
And her good knights (of which ſo brave a band
Serves her as any princeſſe under ſky)
He either ſpoiles, if they againſt him ſtand,
Or to his part allures, and bribeth under hand.

XIX.

Ne him ſufficeth all the wrong and ill,
Which he unto her people does each day;
But that he ſeekes by trayterous traines to ſpill
Her perſon, and her ſacred ſelfe to ſlay:
That, ô ye heavens, defend, and turne away
From her unto the miſcreant himſelfe!
That neither hath religion nor fay,
But makes his god of his ungodly pelfe,
And idoles ſerves: ſo let his idols ſerve the elſe.

XX.

To all which cruell tyranny, they ſay,
He is provokt, and ſtird up day and night
By his bad wife, that hight Adicia;
Who counſels him through confidence of might
To breake all bonds of law and rules of right:
For ſhe herſelfe profeſſeth mortall foe
To Iuſtice, and againſt her ſtill doth fight,
Working to all that love her deadly woe,
And making all her knights and people to doe ſo.

XXI.

Which my liege lady ſeeing, thought it beſt
With that his wife in friendly wiſe to deale,
For ſtint of ſtrife and ſtabliſhment of reſt
Both to herſelfe and to her common-weale,
And all forepaſt diſpleaſures to repeale.
So me in meſſage unto her ſhe ſent,
To treat with her by way of enterdeale
Of finall peace and faire attonement,
Which might concluded be by mutuall conſent.

XXII.

All times have wont ſafe paſſage to afford
To meſſengers that come for cauſes iuſt:
But this proude dame diſdayning all accord
Not onely into bitter termes forth bruſt,
Reviling me and rayling as ſhe luſt,
But laſtly to make proofe of utmoſt ſhame,
Me like a dog ſhe out of dores did thruſt,
Miſcalling me by many a bitter name,
That never did her ill, ne once deſerved blame.

XXIII.

And laſtly, that no ſhame might wanting be,
When I was gone, ſoone after me ſhe ſent
Theſe two falſe knights, whom there ye lying ſee,
To be by them diſhonoured and ſhent:
But thankt be God, and your good hardiment,
They have the price of their owne folly payd.
So ſaid this damzell, that hight Samient;
And to thoſe knights for their ſo noble ayd
Herſelfe moſt gratefull ſhew'd, and heaped thanks repayd.

XXIV.

But they now having throughly heard and ſeene
All thoſe great wrongs, the which that mayd complained
To have bene done againſt her lady queene
By that proud dame, which her ſo much diſdained,
Were moved much thereat, and twixt them fained
With all their force to worke avengement ſtrong
Uppon the Souldan ſelfe, which it mayntained,
And on his lady, th'author of that wrong,
And uppon all thoſe knights that did to her belong.

XXV.

But thinking beſt by counterfet diſguiſe
To their deſeigne to make the eaſier way,
They did this complot twixt themſelves deviſe;
Firſt that ſir Artegall ſhould him array
Like one of thoſe two knights which dead there lay;
And then that damzell, the ſad Samient,
Should as his purchaſt prize with him convay
Unto the ſouldans court, her to preſent
Unto his ſcornefull lady, that for her had ſent.

XXVI.

So as they had deviz'd, ſir Artegall
Him clad in th'armour of a pagan knight,
And taking with him, as his vanquiſht thrall,
That damzell, led her to the ſouldans right:
Where ſoone as his proud wife of her had ſight,
Forth of her window as ſhe looking lay,
She weened ſtreight it was her paynim knight,
Which brought that damzell as his purchaſt pray;
And ſent to him a page that mote direct his way:

XXVII.

Who bringing them to their appointed place,
Offred his ſervice to diſarme the knight;
But he refuſing him to let unlace,
For doubt to be diſcovered by his ſight,
Kept himſelfe ſtill in his ſtraunge armour dight:
Soone after whom the prince arrived there,
And ſending to the Souldan in deſpight
A bold defyance, did of him requere
That damſell whom he held as wrongfull priſonere.

XXVIII.

Wherewith the Souldan all with furie fraught,
Swearing and banning moſt blaſphemiouſly,
Commaunded ſtraight his armour to be brought;
And mounting ſtraight upon a charret hye
With yron wheeles and hookes arm'd dreadfully,
And drawne of cruell ſteedes which he had fed
With fleſh of men, whom through fell tyranny
He ſlaughtred had, and ere they were halfe ded
Their bodies to his beaſtes for provender did ſpred.

XXIX.

So forth he came all in a cote of plate
Burniſht with bloudie ruſt; whiles on the greene
The Briton prince him readie did awayte
In gliſtering armes right goodly well beſeene,
That ſhone as bright as doth the heaven ſheene;
And by his ſtirrup Talus did attend,
Playing his pages part, as he had beene
Before directed by his lord; to th'end
He ſhould his flaile to finall execution bend.

XXX.

Thus goe they both together to their geare
With like fierce minds, but meanings different:
For the proud Souldan with preſumptuous cheare,
And countenance ſublime and inſolent,
Sought onely ſlaughter and avengement;
But the brave prince for honour and for right
Gainſt tortious powre and lawleſſe regiment
In the behalfe of wronged weake did fight:
More in his cauſes truth he truſted then in might.

XXXI.

Like to the Thracian tyrant, who they ſay
Unto his horſes gave his gueſts for meat,
Till he himſelfe was made their greedie pray,
And torne in pieces by Alcides great;
So thought the Souldan in his follies threat
Either the prince in peeces to have torne
With his ſharpe wheeles in his firſt rages heat,
Or under his fierce horſes feet have borne,
And trampled downe in duſt his thoughts diſdained ſcorne.

XXXII. But

XXXII.

But the bold child that perill well eſpying,
If he too raſhly to his charret drew,
Gave way unto his horſes ſpeedie flying,
And their reſiſtleſſe rigour did eſchew:
Yet as he paſſed by, the pagan threw
A ſhivering dart with ſo impetuous force,
That had he not it ſhunn'd with heedfull vew,
It had himſelfe transfixed or his horſe,
Or made them both one maſſe withouten more remorſe.

XXXIII.

Oft drew the prince unto his charret nigh,
In hope ſome ſtroke to faſten on him neare;
But he was mounted in his ſeat ſo high,
And his wing-footed courſers him did beare
So faſt away, that ere his readie ſpeare
He could advance, he farre was gone and paſt:
Yet ſtill he him did follow every where,
And followed was of him likewiſe full faſt,
So long as in his ſteedes the flaming breath did laſt.

XXXIV.

Againe the pagan threw another dart,
Of which he had with him abundant ſtore
On every ſide of his embatteld cart,
And of all other weapons leſſe or more,
Which warlike uſes had deviz'd of yore:
The wicked ſhaft guyded through th'ayrie wyde
By ſome bad ſpirit, that it to miſchiefe bore,
Stayd not, till through his curat it did glyde,
And made a grieſly wound in his enriven ſide.

XXXV.

Much was he grieved with that hapleſſe throe,
That opened had the welſpring of his blood;
But much the more that to his hatefull foe
He mote not come to wreake his wrathfull mood:
That made him rave, like to a lyon wood,
Which being wounded of the huntſmans hand
Cannot come neare him in the covert wood,
Where he with boughes hath built his ſhady ſtand,
And fenſt himſelfe about with many a flaming brand.

XXXVI.

Still when he ſought t'approch unto him ny
His charret wheeles about him whirled round,
And made him backe againe as faſt to fly;
And eke his ſteedes, like to an hungry hound
That hunting after game hath carrion found,
So cruelly did him purſew and chace,
That his good ſteed, all were he much renound
For noble courage and for hardie race,
Durſt not endure their ſight, but fled from place to place.

XXXVII.

Thus long they traſt and traverſt to and fro,
Seeking by every way to make ſome breach;
Yet could the prince not nigh unto him goe,
That one ſure ſtroke he might unto him reach,
Whereby his ſtrengthes aſſay he might him teach:
At laſt from his victorious ſhield he drew
The vaile, which did his powrefull light empeach;
And comming full before his horſes vew,
As they upon him preſt, it plaine to them did ſhew.

XXXVIII.

Like lightening flaſh that hath the gazer burned,
So did the ſight thereof their ſenſe diſmay,
That backe againe upon themſelves they turned,
And with their ryder ranne perforce away:
Ne could the Souldan them from flying ſtay
With raynes or wonted rule, as well he knew:
Nought feared they what he could do or ſay,
But th'onely feare that was before their vew;
From which like mazed deer diſmayfully they flew.

XXXIX.

Faſt did they fly as them there feete could beare
High over hilles and lowly over dales,
As they were follow'd of their former feare:
In vaine the pagan bannes, and ſweares, and rayles,
And backe with both his hands unto him hayles
The reſty raynes, regarded now no more:
He to them calles and ſpeakes, yet nought avayles;
They heare him not, they have forgot his lore;
But go which way they liſt; their guide they have forlore.

XL.
As when the firie-mouthed ſteedes, which drew
The ſunnes bright wayne to Phaëtons decay,
Soone as they did the monſtrous Scorpion vew,
With ugly craples crawling in their way,
The dreadfull ſight did them ſo ſore affray,
That their well-knowen courſes they forwent;
And leading th'ever burning lampe aſtray,
This lower world nigh all to aſhes brent,
And left their ſcorched path yet in the firmament.

XLI.
Such was the furie of theſe head-ſtrong ſteeds,
Soone as the infants ſunlike ſhield they ſaw,
That all obedience both to words and deeds
They quite forgot, and ſcornd all former law;
Through woods, and rocks, and mountaines they did draw
The yron charet, and the wheeles did teare,
And toſt the paynim without feare or awe;
From ſide to ſide they toſt him here and there,
Crying to them in vaine that nould his crying heare.

XLII.
Yet ſtill the prince purſew'd him cloſe behind,
Oft making offer him to ſmite, but found
No eaſie meanes according to his mind:
At laſt they have all overthrowne to ground
Quite topſide turvey, and the pagan hound
Amongſt the yron hookes and graples keene
Torne all to rags, and rent with many a wound;
That no whole peece of him was to be ſeene,
But ſcattred all about, and ſtrow'd upon the greene.

XLIII.
Like as the curſed ſonne of Theſeus,
That following his chace in dewy morne,
To fly his ſtepdames love outrageous,
Of his owne ſteedes was all to peeces torne,
And his faire limbs left in the woods forlorne;
That for his ſake Diana did lament,
And all the woody nymphes did wayle and mourne:
So was this Souldan rapt and all to rent,
That of his ſhape appear'd no litle moniment.

XLIV.

Onely his ſhield and armour, which there lay,
 Though nothing whole, but all to bruſd and broken,
 He up did take, and with him brought away,
 That mote remaine for an eternall token
 To all, mongſt whom this ſtorie ſhould be ſpoken,
 How worthily by heavens high decree
 Iuſtice that day of wrong herſelfe had wroken;
 That all men which that ſpectacle did ſee
By like enſample mote for ever warned bee.

XLV.

So on a tree before the tyrants dore
 He cauſed them be hung in all mens ſight,
 To be a moniment for evermore.
 Which when his ladie from the caſtles hight
 Beheld, it much appald her troubled ſpright:
 Yet not as women wont in dolefull fit
 She was diſmayd, or faynted through affright,
 But gathered unto her her troubled wit,
And gan eftſoones devize to be aveng'd for it.

XLVI.

Streight downe ſhe ranne, like an enraged cow
 That is berobbed of her youngling dere,
 With knife in hand, and fatally did vow
 To wreake her on that mayden meſſengere,
 Whom ſhe had cauſd be kept as priſonere
 By Artegall, miſween'd for her owne knight,
 That brought her backe: and comming preſent there
 She at her ran with all her force and might,
All flaming with revenge and furious deſpight.

XLVII.

Like raging Ino, when with knife in hand
 She threw her husbands murdred infant out;
 Or fell Medea, when on Colchicke ſtrand
 Her brothers bones ſhe ſcattered all about;
 Or as that madding mother mongſt the rout
 Of Bacchus prieſts her owne deare fleſh did teare:
 Yet neither Ino, nor Medea ſtout,
 Nor all the Maenades ſo furious were,
As this bold woman when ſhe ſaw that damzell there.

XLVIII.

But Artegall being thereof aware
Did ſtay her cruell hand ere ſhe her raught;
And as ſhe did herſelfe to ſtrike prepare,
Out of her fiſt the wicked weapon caught:
With that, like one enfelon'd or diſtraught,
She forth did rome whether her rage her bore,
With franticke paſſion and with furie fraught;
And breaking forth out at a poſterne dore,
Unto the wilde wood ranne, her dolours to deplore.

XLIX.

As a mad bytch, whenas the franticke fit
Her burning tongue with rage inflamed hath,
Doth runne at randon, and with furious bit
Snatching at every thing doth wreake her wrath
On man and beaſt that commeth in her path.
There they doe ſay that ſhe transformed was
Into a tigre, and that tygres ſcath
In crueltie and outrage ſhe did pas,
To prove her ſurname true, that ſhe impoſed has.

L.

Then Artegall himſelfe diſcovering plaine
Did iſſue forth gainſt all that warlike rout
Of knights and armed men, which did maintaine
That ladies part, and to the Souldan lout:
All which he did aſſault with courage ſtout,
All were they nigh an hundred knights of name,
And like wyld goates them chaced all about,
Flying from place to place with cowheard ſhame;
So that with finall force them all he overcame.

LI.

Then cauſed he the gates be opened wyde;
And there the prince, as victour of that day,
With tryumph entertayn'd and glorifyde,
Preſenting him with all the rich array
And roiall pompe, which there long hidden lay,
Purchaſt through lawleſſe powre and tortious wrong
Of that proud Souldan, whom he earſt did ſlay.
So both for reſt there having ſtayd not long
Marcht with that mayd; fit matter for another ſong.

CANTO IX.

Arthur and Artegall catch Guyle,
Whom Talus doth diſmay:
They to Mercillaes pallace come,
And ſee her rich array.

I.

WHAT tygre or what other ſalvage wight
Is ſo exceeding furious and fell
As wrong, when it hath arm'd itſelfe with might?
Not fit mongſt men that doe with reaſon mell,
But mongſt wyld beaſts and ſalvage woods to dwell;
Where ſtill the ſtronger doth the weake devoure,
And they that moſt in boldneſſe doe excell
Are dreadded moſt, and feared for their powre;
Fit for Adicia there to build her wicked bowre.

II.

There let her wonne farre from reſort of men,
Where righteous Artegall her late exyled;
There let her ever keepe her damned den,
Where none may be with her lewd parts defyled,
Nor none but beaſts may be of her deſpoyled:
And turne we to the noble prince, where late
We did him leave, after that he had foyled
The cruell Souldan, and with dreadfull fate
Had utterly ſubverted his unrighteous ſtate.

III.

Where having with ſir Artegall a ſpace
Well ſolaſt in that Souldans late delight,
They both reſolving now to leave the place,
Both it and all the wealth therein behight
Unto that damzell in her ladies right,
And ſo would have departed on their way:
But ſhe them woo'd by all the meanes ſhe might,
And earneſtly beſought to wend that day
With her, to ſee her ladie thence not farre away.

IV. By

IV.

By whoſe entreatie both they overcommen
Agree to goe with her; and by the way,
As often falles, of ſundry things did commen;
Mongſt which that damzell did to them bewray
A ſtraunge adventure which not farre thence lay;
To weet, a wicked villaine, bold and ſtout,
Which wonned in a rocke not farre away,
That robbed all the countrie thereabout,
And brought the pillage home, whence none could get it out.

V.

Thereto both his owne wylie wit, ſhe ſayd,
And eke the faſtneſſe of his dwelling place,
Both unaſſaylable, gave him great ayde:
For he ſo crafty was to forge and face,
So light of hand, and nymble of his pace,
So ſmooth of tongue and ſubtile in his tale,
That could deceive one looking in his face:
Therefore by name Malengin they him call,
Well knowen by his feates, and famous over all.

VI.

Through theſe his ſlights he many doth confound;
And eke the rocke, in which he wonts to dwell,
Is wondrous ſtrong and hewen farre under ground,
A dreadfull depth, how deepe no man can tell;
But ſome doe ſay it goeth downe to hell;
And all within it full of wyndings is
And hidden wayes, that ſcarſe an hound by ſmell
Can follow out thoſe falſe footſteps of his,
Ne none can backe returne that once are gone amis.

VII.

Which when thoſe knights had heard, their hearts gan earne
To underſtand that villeins dwelling place,
And greatly it deſir'd of her to learne,
And by which way they towards it ſhould trace.
Were not, ſayd ſhe, *that it ſhould let your pace*
Towards my ladies preſence by you ment,
I would you guyde directly to the place.
Then let not that, ſaid they, *ſtay your intent*;
For neither will one foot, till we that carle have hent.

VIII.
So forth they paſt, till they approched ny
Unto the rocke where was the villains won:
Which when the damzell neare at hand did ſpy,
She warn'd the knights thereof: who thereupon
Gan to advize what beſt were to be done.
So both agreed to ſend that mayd afore,
Where ſhe might ſit nigh to the den alone,
Wayling, and rayſing pittifull uprore,
As if ſhe did ſome great calamitie deplore.
IX.
With noyſe whereof whenas the caytive carle
Should iſſue forth, in hope to find ſome ſpoyle,
They in awayt would cloſely him enſnarle,
Ere to his den he backward could recoyle;
And ſo would hope him eaſily to foyle.
The damzell ſtraight went, as ſhe was directed,
Unto the rocke; and there upon the ſoyle
Having herſelfe in wretched wize abiected,
Gan weepe and wayle as if great griefe had her affected.
X.
The cry whereof entring the hollow cave
Eftſoones brought forth the villaine, as they ment,
With hope of her ſome wiſhfull boot to have:
Full dreadfull wight he was as ever went
Upon the earth, with hollow eyes deepe pent,
And long curld locks, that downe his ſhoulders ſhagged,
And on his backe an uncouth veſtiment
Made of ſtraunge ſtuffe, but all to worne and ragged,
And underneath his breech was all to torne and iagged.
XI.
And in his hand an huge long ſtaffe he held,
Whoſe top was arm'd with many an yron hooke,
Fit to catch hold of all that he could weld,
Or in the compaſſe of his clouches tooke;
And ever round about he caſt his looke;
Als at his backe a great wyde net he bore,
With which he ſeldom fiſhed at the brooke,
But uſd to fiſh for fooles on the dry ſhore,
Of which he in faire weather wont to take great ſtore.
XII. Him

XII.

Him when the damzell ſaw faſt by her ſide,
So ugly creature, ſhe was nigh diſmayd;
And now for helpe aloud in earneſt cride:
But when the villaine ſaw her ſo affrayd
He gan with guilefull words her to perſwade
To baniſh feare; and with Sardonian ſmyle
Laughing on her, his falſe intent to ſhade,
Gan forth to lay his bayte her to beguyle,
That from herſelf unwares he might her ſteale the whyle.

XIII.

Like as the fouler on his guilefull pype
Charmes to the birds full many a pleaſant lay,
That they the whiles may take leſſe heedie keepe
How he his nets doth for their ruine lay:
So did the villaine to her prate and play,
And many pleaſant trickes before her ſhow,
To turne her eyes from his intent away:
For he in ſlights and iugling feates did flow,
And of legierdemayne the myſteries did know.

XIV.

To which whileſt ſhe lent her intentive mind,
He ſuddenly his net upon her threw,
That overſprad her like a puffe of wind;
And ſnatching her ſoone up, ere well ſhe knew,
Ran with her faſt away unto his mew,
Crying for helpe aloud: but whenas ny
He came unto his cave, and there did vew
The armed knights ſtopping his paſſage by,
He threw his burden downe and faſt away did fly.

XV.

But Artegall him after did purſew;
The whiles the prince there kept the entrance ſtill:
Up to the rocke he ran, and thereon flew
Like a wyld gote, leaping from hill to hill,
And dauncing on the craggy cliffes at will;
That deadly daunger ſeem'd in all mens ſight
To tempt ſuch ſteps, where footing was ſo ill:
Ne ought avayled for the armed knight
To thinke to follow him that was ſo ſwift and light.

XVI.

Which when he ſaw, his yron man he ſent
To follow him; for he was ſwift in chace:
He him purſewd wherever that he went;
Both over rockes, and hilles, and every place
Whereſo he fled, he followd him apace:
So that he ſhortly forſt him to forſake
The hight, and downe deſcend unto the baſe:
There he him courſt afreſh, and ſoone did make
To leave his proper forme, and other ſhape to take.

XVII.

Into a foxe himſelfe he firſt did tourne;
But he him hunted like a foxe full faſt:
Then to a buſh himſelfe he did transforme;
But he the buſh did beat, till that at laſt
Into a bird it chaung'd, and from him paſt,
Flying from tree to tree, from wand to wand:
But he then ſtones at it ſo long did caſt,
That like a ſtone it fell upon the land;
But he then tooke it up, and held faſt in his hand.

XVIII.

So he it brought with him unto the knights,
And to his lord ſir Artegall it lent,
Warning him hold it faſt for feare of ſlights:
Who whileſt in hand it gryping hard he hent,
Into a hedgehogge all unwares it went,
And prickt him ſo that he away it threw:
Then gan it runne away incontinent
Being returned to his former hew;
But Talus ſoone him overtooke, and backward drew.

XIX.

But whenas he would to a ſnake againe
Have turn'd himſelfe, he with his yron flayle
Gan drive at him with ſo huge might and maine,
That all his bones as ſmall as ſandy grayle
He broke, and did his bowels diſentrayle,
Crying in vaine for helpe, when helpe was paſt;
So did deceipt the ſelfe deceiver fayle:
There they him left a carrion outcaſt,
For beaſts and foules to feede upon for their repaſt,

XX.

Thence forth they paſſed with that gentle mayd
To ſee her ladie, as they did agree;
To which when ſhe approched, thus ſhe ſayd,
Loe now, right noble knights, arriv'd ye bee
Nigh to the place which ye deſir'd to ſee:
There ſhall ye ſee my ſoverayne lady queene,
Moſt ſacred wight, moſt debonayre and free,
That ever yet upon this earth was ſeene,
Or that with diademe hath ever crowned beene.

XXI.

The gentle knights reioyced much to heare
The prayſes of that prince ſo manifold;
And paſſing litle further, commen were
Where they a ſtately pallace did behold
Of pompous ſhow, much more then ſhe had told,
With many towres and tarras mounted hye,
And all their tops bright gliſtering with gold,
That ſeemed to out-ſhine the dimmed ſkye,
And with their brightneſſe daz'd the ſtraunge beholders eye.

XXII.

There they alighting, by that damzell were
Directed in, and ſhewed all the ſight:
Whoſe porch, that moſt magnificke did appeare,
Stood open wyde to all men day and night;
Yet warded well by one of mickle might
That ſate thereby, with gyant-like reſemblance,
To keepe out guyle and malice and deſpight;
That under ſhew oft-times of fayned ſemblance
Are wont in princes courts to worke great ſcath and hindrance:

XXIII.

His name was Awe; by whom they paſſing in
Went up the hall, that was a large wyde roome,
All full of people making troublous din
And wondrous noyſe, as if that there were ſome
Which unto them was dealing righteous doome:
By whom they paſſing through the thickeſt preaſſe,
The marſhall of the hall to them did come,
His name hight Order; who commaunding peace
Them guyded through the throng, that did their clamors ceaſſe.

XXIV.

They ceaſt their clamors upon them to gaze;
Whom ſeeing all in armour bright as day,
Straunge there to ſee, it did them much amaze,
And with unwonted terror halfe affray;
For never ſaw they there the like array;
Ne ever was the name of warre there ſpoken,
But ioyous peace and quietneſſe alway
Dealing iuſt iudgments, that mote not be broken
For any brybes, or threates of any to be wroken.

XXV.

There as they entred at the ſcriene they ſaw
Some one whoſe tongue was for his treſpaſſe vyle
Nayld to a poſt adiudged ſo by law;
For that therewith he falſely did revyle,
And foule blaſpheme that queene for forged guyle,
Both with bold ſpeaches which he blazed had,
And with lewd poems which he did compyle;
For the bold title of a poet bad
He on himſelfe had ta'en, and rayling rymes had ſprad.

XXVI.

Thus there he ſtood, whyleſt high over his head
There written was the purport of his ſin
In cyphers ſtrange, that few could rightly read,
BON FONS; but BON that once had written bin
Was raced out, and MAL was now put in:
So now MALFONT was plainely to be red;
Eyther for th'evill which he did therein,
Or that he likened was to a welhed
Of evill words, and wicked ſclaunders by him ſhed.

XXVII.

They paſſing by, were guyded by degree
Unto the preſence of that gratious queene:
Who ſate on high that ſhe might all men ſee,
And might of all men royally be ſeene,
Upon a throne of gold full bright and ſheene,
Adorned all with gemmes of endleſſe price,
As either might for wealth have gotten beene,
Or could be fram'd by workmans rare device;
And all emboſt with lyons and with flourdelice.

XXVIII. All

XXVIII.

All over her a cloth of ſtate was ſpred,
Not of rich tiſſew nor of cloth of gold,
Nor of ought elſe that may be richeſt red,
But like a cloud, as likeſt may be told,
That her brode-ſpreading wings did wyde unfold;
Whoſe ſkirts were bordred with bright ſunny beames,
Gliſtring like gold amongſt the plights enrold,
And here and there ſhooting forth ſilver ſtreames,
Mongſt which crept litle angels through the glittering gleames.

XXIX.

Seemed thoſe litle angels did uphold
The cloth of ſtate, and on their purpled wings
Did beare the pendants through their nimbleſſe bold;
Beſides a thouſand more of ſuch as ſings
Hymns to high God, and carols heavenly things,
Encompaſſed the throne on which ſhe ſate;
She angel-like, the heyre of ancient kings
And mightie conquerors, in royall ſtate,
Whyleſt kings and keſars at her feet did them proſtrate.

XXX.

Thus ſhe did ſit in ſoverayne maieſtie,
Holding a ſcepter in her royall hand,
The ſacred pledge of peace and clemencie,
With which high God had bleſt her happie land
Maugre ſo many foes which did withſtand:
But at her feet her ſword was likewiſe layde,
Whoſe long reſt ruſted the bright ſteely brand;
Yet whenas foes enforſt, or friends ſought ayde,
She could it ſternely draw, that all the world diſmayde.

XXXI.

And round about before her feet there ſate
A bevie of faire virgins clad in white,
That goodly ſeem'd t'adorne her royall ſtate;
All lovely daughters of high Iove, that hight
Litae, by him begot in loves delight
Upon the righteous Themis; thoſe they ſay
Upon Ioves iudgment-ſeat wayt day and night;
And when in wrath he threats the worlds decay,
They doe his anger calme, and cruell vengeance ſtay.

XXXII.

They alſo doe by his divine permiſſion
Upon the thrones of mortall princes tend,
And often treat for pardon and remiſſion
To ſuppliants, through frayltie which offend:
Thoſe did upon Mercillaes throne attend,
Iuſt Dice, wiſe Eunomie, myld Eirene;
And them amongſt, her glorie to commend,
Sate goodly Temperance in garments clene,
And ſacred Reverence yborne of heavenly ſtrene.

XXXIII.

Thus did ſhe ſit in royall rich eſtate,
Admyr'd of many, honoured of all;
Whyleſt underneath her feete, there as ſhe ſate,
An huge great lyon lay, that mote appall
An hardie courage, like captived thrall,
With a ſtrong yron chaine and coller bound,
That once he could not move, nor quich at all;
Yet did he murmure with rebellious ſound,
And ſoftly royne, when ſalvage choler gan redound.

XXXIV.

So ſitting high in dreaded ſoverayntie,
Thoſe two ſtraunge knights were to her preſence brought,
Who bowing low before her maieſtie
Did to her myld obeyſance, as they ought,
And meekeſt boone, that they imagine mought:
To whom ſhe eke inclyning her withall,
As a faire ſtoupe of her high-ſoaring thought,
A chearefull countenance on them let fall,
Yet tempred with ſome maieſtie imperiall.

XXXV.

As the bright ſunne, what time his fierie teme
Towards the weſterne brim begins to draw,
Gins to abate the brightneſſe of his beme,
And fervour of his flames ſomewhat adaw:
So did this mightie ladie, when ſhe ſaw
Thoſe two ſtrange knights ſuch homage to her make,
Bate ſomewhat of that maieſtie and awe,
That whylome wont to doe ſo many quake,
And with more myld aſpect thoſe two to entertake.

XXXVI.

Now at that inſtant, as occaſion fell,
When theſe two ſtranger knights arriv'd in place,
She was about affaires of common-wele,
Dealing of iuſtice with indifferent grace,
And hearing pleas of people meane and baſe:
Mongſt which, as then, there was for to be heard
The tryall of a great and weightie caſe,
Which on both ſides was then debating hard:
But at the ſight of theſe thoſe were awhile debard.

XXXVII.

But after all her princely entertayne,
To th' hearing of that former cauſe in hand
Herſelfe eftſoones ſhe gan convert againe:
Which that thoſe knights likewiſe mote underſtand,
And witneſſe forth aright in forrain land,
Taking them up unto her ſtately throne,
Where they mote heare the matter throughly ſcand
On either part, ſhe placed th' one on th' one
The other on the other ſide, and neare them none.

XXXVIII.

Then was there brought, as priſoner to the barre,
A ladie of great countenance and place,
But that ſhe it with foule abuſe did marre;
Yet did appeare rare beautie in her face,
But blotted with condition vile and baſe,
That all her other honour did obſcure,
And titles of nobilitie deface;
Yet in that wretched ſemblant ſhe did ſure
The peoples great compaſſion unto her allure.

XXXIX.

Then up aroſe a perſon of deepe reach,
And rare in-ſight, hard matters to revele;
That well could charme his tongue, and time his ſpeach
To all aſſayes; his name was called Zele:
He gan that ladie ſtrongly to appele
Of many haynous crymes by her enured;
And with ſharp reaſons rang her ſuch a pele,
That thoſe, whom ſhe to pitie had allured,
He now t' abhorre and loath her perſon had procured.

XL. Firſt

XL.

Firſt gan he tell how this that ſeem'd ſo faire
And royally arayd, Dueſſa hight,
That falſe Dueſſa which had wrought great care,
And mickle miſchiefe unto many a knight
By her beguyled and confounded quight:
But not for thoſe ſhe now in queſtion came,
Though alſo thoſe mote queſtion'd be aright,
But for vyld treaſons and outrageous ſhame,
Which ſhe againſt the dred Mercilla oft did frame.

XLI.

For ſhe whylome (as ye mote yet right well
Remember) had her counſels falſe conſpyred
With faithleſſe Blandamour and Paridell,
(Both two her paramours, both by her hyred,
And both with hope of ſhadowes vaine inſpyred)
And with them practiz'd how for to depryve
Mercilla of her crowne, by her aſpyred;
That ſhe might it unto herſelfe deryve,
And tryumph in their blood whom ſhe to death did dryve.

XLII.

But through high heavens grace, which favour not
The wicked driftes of trayterous deſynes
Gainſt loiall princes, all this curſed plot
Ere proofe it tooke diſcovered was betymes,
And th'actours won the meede meet for their crymes:
Such be the meede of all that by ſuch meane
Unto the type of kingdomes title clymes:
But falſe Dueſſa, now untitled queene,
Was brought to her ſad doome, as here was to be ſeene.

XLIII.

Strongly did Zele her haynous fact enforce,
And many other crimes of foule defame
Againſt her brought, to baniſh all remorſe,
And aggravate the horror of her blame;
And with him to make part againſt her came
Many grave perſons that againſt her pled:
Firſt was a ſage old ſyre, that had to name
The Kingdomes Care, with a white ſilver hed,
That many high regards and reaſons gainſt her red.

XLIV. Then

XLIV.

Then gan Authority her to oppoſe
With peremptorie powre, that made all mute;
And then the Law of Nations gainſt her roſe,
And reaſons brought, that no man could refute;
Next gan Religion gainſt her to impute
High Gods beheaſt, and powre of holy lawes;
Then gan the peoples cry and commons ſute
Importune care of their owne publicke cauſe;
And laſtly Iuſtice charged her with breach of lawes.

XLV.

But then for her on the contrarie part
Roſe many advocates for her to plead:
Firſt there came Pittie with full tender hart,
And with her ioyn'd Regard of Womanhead;
And then came Daunger threatning hidden dread,
And high alliance unto forren powre;
Then came Nobilitie of birth, that bread
Great ruth through her misfortunes tragicke ſtowre;
And laſtly Griefe did plead, and many teares forth powre.

XLVI.

With the neare touch whereof in tender hart
The Briton prince was ſore empaſſionate,
And woxe inclined much unto her part,
Through the ſad terror of ſo dreadfull fate,
And wretched ruine of ſo high eſtate;
That for great ruth his courage gan relent:
Which whenas Zele perceived to abate,
He gan his earneſt fervour to augment,
And many fearefull obiects to them to preſent.

XLVII.

He gan t'efforce the evidence anew,
And new accuſements to produce in place:
He brought forth that old hag of helliſh hew,
The curſed Ate, brought her face to face,
Who privie was and partie in the caſe:
She glad of ſpoyle and ruinous decay
Did her appeach, and to her more diſgrace
The plot of all her practiſe did diſplay,
And all her traynes and all her treaſons forth did lay.

XLVIII.

Then brought he forth with grieſly grim aſpect
Abhorred Murder, who with bloudie knyfe
Yet dropping freſh in hand did her detect,
And there with guiltie bloudſhed charged ryſe:
Then brought he forth Sedition, breeding ſtryſe
In troublous wits and mutinous uprore:
Then brought he forth Incontinence of lyfe,
Even foule Adulterie her face before,
And lewd Impietie, that her accuſed ſore.

XLIX.

All which whenas the prince had heard and ſeene,
His former fancies ruth he gan repent,
And from her partie eftſoones was drawen cleene:
But Artegall with conſtant firme intent
For zeale of iuſtice was againſt her bent:
So was ſhe guiltie deemed of them all.
Then Zele began to urge her puniſhment,
And to their queene for iudgement loudly call,
Unto Mercilla myld for iuſtice gainſt the thrall.

L.

But ſhe, whoſe princely breaſt was touched neare
With piteous ruth of her ſo wretched plight,
Though plaine ſhe ſaw by all that ſhe did heare,
That ſhe of death was guiltie found by right,
Yet would not let iuſt vengeance on her light;
But rather let inſtead thereof to fall
Few perling drops from her faire lampes of light;
The which ſhe covering with her purple pall
Would have the paſſion hid, and up aroſe withall.

CANTO X.

Prince Arthur takes the enterprize
For Belgee for to fight:
Gerioneos ſeneſchall
He ſlayes in Belges right.

I.

SOME clarkes doe doubt in their devicefull art
Whether this heavenly thing whereof I treat,
To weeten mercie, be of iuſtice part,
Or drawne forth from her by divine extreate:
This well I wote, that ſure ſhe is as great,
And meriteth to have as high a place,
Sith in th'Almighties everlaſting ſeat
She firſt was bred, and borne of heavenly race;
From thence pour'd down on men by influence of grace.

II.

For if that vertue be of ſo great might,
Which from iuſt verdict will for nothing ſtart,
But to preſerve inviolated right
Oft ſpilles the principall to ſave the part;
So much more then is that of powre and art,
That ſeekes to ſave the ſubiect of her ſkill,
Yet never doth from doome of right depart;
As it is greater prayſe to ſave then ſpill,
And better to reforme then to cut off the ill.

III.

Who then can thee, Mercilla, throughly prayſe,
That herein doeſt all earthly princes pas?
What heavenly Muſe ſhall thy great honour rayſe
Up to the ſkies, whence firſt deriv'd it was,
And now on earth itſelfe enlarged has
From th' utmoſt brinke of the Armericke ſhore
Unto the margent of the Molucas?
Thoſe nations farre thy iuſtice doe adore;
But thine owne people do thy mercy prayſe much more.

IV.

Much more it prayſed was of thoſe two knights,
The noble prince and righteous Artegall,
When they had ſeene and heard her doome arights
Againſt Dueſſa, damned by them all;
But by her tempred without griefe or gall,
Till ſtrong conſtraint did her thereto enforce:
And yet even then ruing her wilfull fall
With more then needfull naturall remorſe,
And yeelding the laſt honour to her wretched corſe.

V.

During all which thoſe knights continu'd there
Both doing and receiving curteſies
Of that great ladie, who with goodly chere
Them entertayn'd, fit for their dignities,
Approving dayly to their noble eyes
Royall examples of her mercies rare,
And worthie paterns of her clemencies;
Which till this day mongſt many living are,
Who them to their poſterities doe ſtill declare.

VI.

Amongſt the reſt, which in that ſpace befell,
There came two ſpringals of full tender yeares
Farre thence from forrein land where they did dwell
To ſeeke for ſuccour of her and of her peares,
With humble prayers and intreatfull teares;
Sent by their mother, who a widow was
Wrapt in great dolours and in deadly feares
By a ſtrong tyrant, who invaded has
Her land, and ſlaine her children ruefully, alas!

VII.

Her name was Belge; who in former age
A ladie of great worth and wealth had beene,
And mother of a frutefull heritage,
Even ſeventeene goodly ſonnes; which who had ſeene
In their firſt flowre, before this fatall teene
Them overtooke and their faire bloſſomes blaſted,
More happie mother would her ſurely weene
Then famous Niobe, before ſhe taſted
Latonaes childrens wrath, that all her iſſue waſted.

VIII.

But this fell tyrant through his tortious powre
Had left her now but five of all that brood;
For twelve of them he did by times devoure,
And to his idols ſacrifice their blood,
Whyleſt he of none was ſtopped nor withſtood:
For ſoothly he was one of matchleſſe might,
Of horrible aſpect and dreadfull mood,
And had three bodies in one waſt empight,
And th'armes and legs of three to ſuccour him in fight.

IX.

And ſooth they ſay that he was borne and bred
Of gyants race, the ſonne of Geryon,
He that whylome in Spaine ſo ſore was dred
For his huge powre and great oppreſſion,
Which brought that land to his ſubiection,
Through his three bodies powre in one combyn'd;
And eke all ſtrangers, in that region
Arryving, to his kyne for food aſſynd;
The fayreſt kyne alive, but of the fierceſt kynd:

X.

For they were all, they ſay, of purple hew,
Kept by a cowheard, hight Eurytion,
A cruell carle, the which all ſtrangers ſlew,
Ne day nor night did ſleepe, t'attend them on,
But walkt about them ever and anone
With his two-headed dogge that Orthrus hight;
Orthrus begotten by great Typhaon
And foule Echidna in the houſe of Night:
But Hercules them all did overcome in fight.

XI.

His ſonne was this Geryoneo hight;
Who after that his monſtrous father fell
Under Alcides club ſtreight tooke his flight
From that ſad land, where he his ſyre did quell,
And came to this, where Belge then did dwell,
And flouriſh in all wealth and happineſſe,
Being then new made widow, as befell,
After her noble huſbands late deceſſe;
Which gave beginning to her woe and wretchedneſſe.

XII. Then

XII.

Then this bold tyrant of her widowhed
Taking advantage and her yet freſh woes,
Himſelfe and ſervice to her offered
Her to defend againſt all forrein foes,
That ſhould their powre againſt her right oppoſe:
Whereof ſhe glad, now needing ſtrong defence,
Him entertayn'd, and did her champion choſe;
Which long he uſd with carefull diligence,
The better to confirme her fearleleſſe confidence.

XIII.

By meanes whereof ſhe did at laſt commit
All to his hands, and gave him ſoveraine powre
To doe whatever he thought good or fit:
Which having got, he gan forth from that howre
To ſtirre up ſtrife and many a tragicke ſtowre,
Giving her deareſt children one by one
Unto a dreadfull monſter to devoure,
And ſetting up an idole of his owne,
The image of his monſtrous parent Geryone.

XIV.

So tyrannizing and oppreſſing all,
The woefull widow had no meanes now left,
But unto gratious great Mercilla call
For ayde againſt that cruell tyrants theft,
Ere all her children he from her had reft:
Therefore theſe two, her eldeſt ſonnes, ſhe ſent
To ſeeke for ſuccour of this ladies gieſt:
To whom their ſute they humbly did preſent
In th'hearing of full many knights and ladies gent.

XV.

Amongſt the which then fortuned to bee
The noble Briton prince with his brave peare;
Who when he none of all thoſe knights did ſee
Haſtily bent that enterpriſe to heare,
Nor undertake the ſame for cowheard feare,
He ſtepped forth with courage bold and great,
Admyr'd of all the reſt in preſence there,
And humbly gan that mightie queene entreat
To graunt him that adventure for his former feat.

XVI. She

XVI.

She gladly graunted it: then he ſtraightway
Himſelfe unto his iourney gan prepare,
And all his armours readie dight that day,
That nought the morrow next mote ſtay his fare.
The morrow next appear'd with purple hayre
Yet dropping freſh out of the Indian fount,
And bringing light into the heavens fayre,
When he was readie to his ſteede to mount
Unto his way, which now was all his care and count.

XVII.

Then taking humble leave of that great queene,
Who gave him roiall giftes and riches rare,
As tokens of her thankefull mind beſeene,
And leaving Artegall to his owne care,
Upon his voyage forth he gan to fare
With thoſe two gentle youthes, which him did guide
And all his way before him ſtill prepare:
Ne after him did Artegall abide,
But on his firſt adventure forward forth did ride.

XVIII.

It was not long till that the prince arrived
Within the land where dwelt that ladie ſad;
Whereof that tyrant had her now deprived,
And into moores and marſhes baniſht had,
Out of the pleaſant ſoyle and citties glad,
In which ſhe wont to harbour happily:
But now his cruelty ſo ſore ſhe drad,
That to thoſe fennes for faſtneſſe ſhe did fly,
And there herſelfe did hyde from his hard tyranny.

XIX.

There he her found in ſorrow and diſmay,
All ſolitarie without living wight;
For all her other children through affray
Had hid themſelves, or taken further flight:
And eke herſelfe through ſudden ſtrange affright,
When one in armes ſhe ſaw, began to fly;
But when her owne two ſonnes ſhe had in ſight,
She gan take hart and looke up ioyfully;
For well ſhe wiſt this knight came ſuccour to ſupply.

XX. And

XX.

And running unto them with greedy ioyes,
Fell ſtraight about their neckes as they did kneele,
And burſting forth in teares; *Ah my ſweet boyes,*
Sayd ſhe, *yet now I gin new life to feele;*
And feeble ſpirits, that gan faint and reele,
Now riſe againe at this your ioyous ſight.
Alreadie ſeemes that fortunes headlong wheele
Begins to turne, and ſunne to ſhine more bright
Then it was wont, through comfort of this noble knight.

XXI.

Then turning unto him; *And you, ſir knight,*
Said ſhe, *that taken have this toyleſome paine*
For wretched woman, miſerable wight,
May you in heaven immortall guerdon gaine
For ſo great travell as you doe ſuſtaine:
For other meede may hope for none of mee,
To whom nought elſe but bare life doth remaine;
And that ſo wretched one, as ye do ſee
Is liker lingring death then loathed life to bee.

XXII.

Much was he moved with her piteous plight:
And low diſmounting from his loftie ſteede
Gan to recomfort her all that he might,
Seeking to drive away deepe-rooted dreede
With hope of helpe in that her greateſt neede:
So thence he wiſhed her with him to wend
Unto ſome place where they mote reſt and feede,
And ſhe take comfort which God now did ſend:
Good hart in evils doth the evils much amend.

XXIII.

Ay me! ſayd ſhe, *and whither ſhall I goe?*
Are not all places full of forraine powres?
My pallaces poſſeſſed of my foe,
My cities ſackt, and their ſky-threatning towres
Raced and made ſmooth fields now full of flowres?
Onely theſe mariſhes and myrie bogs,
In which the fearefull ewftes do build their bowres,
Yeeld me an hoſtry mongſt the croking frogs,
And harbour here in ſafety from thoſe ravenous dogs.

XXIV. *Natbleſſe,*

XXIV.

Nathleſſe, ſaid he, *deare ladie, with me goe,*
Some place ſhall us receive and harbour yield;
If not, we will it force maugre your foe,
And purchaſe it to us with ſpeare and ſhield;
And if all fayle, yet farewell open field:
The earth to all her creatures lodging lends.
With ſuch his chearefull ſpeaches he doth wield
Her mind ſo well, that to his will ſhe bends;
And bynding up her locks and weeds forth with him wends.

XXV.

They came unto a citie farre up land,
The which whylome that ladies owne had bene;
But now by force extort out of her hand
By her ſtrong foe, who had defaced cleene
Her ſtately towres and buildings ſunny ſheene,
Shut up her haven, mard her marchants trade,
Robbed her people that full rich had beene,
And in her necke a caſtle huge had made,
The which did her commaund without needing perſwade.

XXVI.

That caſtle was the ſtrength of all that ſtate,
Untill that ſtate by ſtrength was pulled downe;
And that ſame citie, ſo now ruinate,
Had bene the keye of all that kingdomes crowne;
Both goodly caſtle, and both goodly towne,
Till that th'offended heavens liſt to lowre
Upon their bliſſe, and balefull fortune frowne:
When thoſe gainſt ſtates and kingdomes do coniure,
Who then can thinke their hedlong ruine to recure?

XXVII.

But he had brought it now in ſervile bond,
And made it beare the yoke of inquiſition,
Stryving long time in vaine it to withſtond;
Yet glad at laſt to make moſt baſe ſubmiſſion,
And life enioy for any compoſition:
So now he hath new lawes and orders new
Impoſd on it with many a hard condition,
And forced it, the honour that is dew
To God, to doe unto his idole moſt untrew.

XXVIII.

To him he hath before this caſtle-greene
Built a faire chappell, and an altar framed
Of coſtly ivory full rich beſeene,
On which that curſed idole, farre proclamed,
He hath ſet up, and him his god hath named,
Offring to him in ſinfull ſacrifice
The fleſh of men, to Gods owne likeneſſe framed,
And powring forth their bloud in brutiſhe wize,
That any yron eyes to ſee it would agrize.

XXIX.

And for more horror and more crueltie
Under that curſed idols altar-ſtone
An hideous monſter doth in darkneſſe lie,
Whoſe dreadfull ſhape was never ſeene of none
That lives on earth; but unto thoſe alone
The which unto him ſacrificed bee:
Thoſe he devoures, they ſay, both fleſh and bone;
What elſe they have is all the tyrants fee:
So that no whit of them remayning one may ſee.

XXX.

There eke he placed a ſtrong garriſone,
And ſet a ſeneſchall of dreaded might,
That by his powre oppreſſed every one,
And vanquiſhed all venturous knights in fight;
To whom he wont ſhew all the ſhame he might,
After that them in battell he had wonne:
To which when now they gan approch in fight,
The ladie counſeld him the place to ſhonne,
Whereas ſo many knights had fouly bene fordonne.

XXXI.

Her fearefull ſpeaches nought he did regard;
But ryding ſtreight under the caſtle-wall
Called aloud unto the watchfull ward,
Which there did wayte, willing them forth to call
Into the field their tyrants ſeneſchall:
To whom when tydings thereof came, he ſtreight
Cals for his armes, and arming him withall
Eftſoones forth pricked proudly in his might,
And gan with courage fierce addreſſe him to the fight.

XXXII.

They both encounter in the middle plaine,
And their ſharpe ſpeares doe both together ſmite
Amid their ſhields with ſo huge might and maine,
That ſeem'd their ſoules they would have ryven quight
Out of their breaſts with furious deſpight:
Yet could the ſeneſchals no entrance find
Into the princes ſhield where it empight,
So pure the metall was and well refynd,
But ſhivered all about, and ſcattered in the wynd:

XXXIII.

Not ſo the princes; but with reſtleſſe force
Into his ſhield it readie paſſage found,
Both through his haberieon and eke his corſe;
Which tombling downe upon the ſenſeleſſe ground
Gave leave unto his ghoſt from thraldome bound
To wander in the grieſly ſhades of night:
There did the prince him leave in deadly ſwound,
And thence unto the caſtle marched right
To ſee if entrance there as yet obtaine he might.

XXXIV.

But as he nigher drew three knights he ſpyde,
All arm'd to point, iſſuing forth apace,
Which towards him with all their powre did ryde,
And meeting him right in the middle race
Did all their ſpeares attonce on him enchace.
As three great culverings for batterie bent,
And leveld all againſt one certaine place,
Doe all attonce their thunders rage forth-rent,
That makes the wals to ſtagger with aſtoniſhment.

XXXV.

So all attonce they on the prince did thonder;
Who from his ſaddle ſwarved nought aſyde,
Ne to their force gave way, that was great wonder;
But like a bulwarke firmely did abyde,
Rebutting him, which in the midſt did ryde,
With ſo huge rigour, that his mortall ſpeare
Paſt through his ſhield and pierſt through either ſyde,
That downe he fell uppon his mother deare,
And powred forth his wretched life in deadly dreare.

XXXVI.

Whom when his other fellowes ſaw, they fled
As faſt as feete could carry them away;
And after them the prince as ſwiftly ſped,
To be aveng'd of their unknightly play.
There whileſt, they entring, th'one did th'other ſtay,
The hindmoſt in the gate he over-hent,
And as he preſſed in, him there did ſlay;
His carkaſſe tumbling on the threſhold ſent
His groning ſoule unto her place of puniſhment.

XXXVII.

The other which was entred laboured faſt
To ſperre the gate; but that ſame lumpe of clay,
Whoſe grudging ghoſt was thereout fled and paſt,
Right in the middeſt of the threſhold lay,
That it the poſterne did from cloſing ſtay:
The whiles the prince hard preaſed in betweene,
And entraunce wonne: ſtreight th'other fled away,
And ran into the hall, where he did weene
Himſelfe to ſave; but he there ſlew him at the ſkreene.

XXXVIII.

Then all the reſt which in that caſtle were,
Seeing that ſad enſample them before,
Durſt not abide, but fled away for feare,
And them convayd out at a poſterne dore.
Long ſought the prince; but when he found no more
T'oppoſe againſt his powre, he forth iſſued
Unto that lady, where he her had lore,
And her gan cheare with what ſhe there had vewed,
And what ſhe had not ſeene, within unto her ſhewed:

XXXIX.

Who with right humble thankes him goodly greeting
For ſo great proweſſe as he there had proved,
Much greater then was ever in her weeting,
With great admiraunce inwardly was moved,
And honourd him with all that her behoved.
Thenceforth into that caſtle he her led
With her two ſonnes right deare of her beloved,
Where all that night themſelves they cheriſhed,
And from her balefull minde all care he baniſhed.

CANTO XI.

Prince Arthure overcomes the great
Gerioneo in fight:
Doth ſlay the monſter, and reſtore
Belge unto her right.

I.

IT often fals in courſe of common life
That right long time is overborne of wrong
Through avarice, or powre, or guile, or ſtrife,
That weakens her, and makes her party ſtrong:
But Iuſtice, though her dome ſhe doe prolong,
Yet at the laſt ſhe will her owne cauſe right:
As by ſad Belge ſeemes, whoſe wrongs though long
She ſuffred, yet at length ſhe did requight,
And ſent redreſſe thereof by this brave Briton knight.

II.

Whereof when newes was to that tyrant brought,
How that the lady Belge now had found
A champion, that had with his champion fought,
And laid his ſeneſchall low on the ground,
And eke himſelfe did threaten to confound;
He gan to burne in rage, and frieſe in feare,
Doubting ſad end of principle unſound:
Yet ſith he heard but one that did appeare,
He did himſelfe encourage and take better cheare.

III.

Natheleſſe himſelfe he armed all in haſt,
And forth he far'd with all his many bad,
Ne ſtayed ſtep, till that he came at laſt
Unto the caſtle which they conquerd had:
There with huge terrour, to be more ydrad,
He ſternely marcht before the caſtle-gate,
And with bold vaunts and ydle threatning bad
Deliver him his owne, ere yet too late,
To which they had no right, nor any wrongfull ſtate.

IV.

The prince ſtaid not his aunſwere to devize,
But opening ſtreight the ſparre forth to him came,
Full nobly mounted in right warlike wize;
And aſked him, if that he were the ſame,
Who all that wrong unto that wofull dame
So long had done, and from her native land
Exiled her, that all the world ſpake ſhame.
He boldly aunſwerd him, he there did ſtand
That would his doings iuſtifie with his owne hand.

V.

With that ſo furiouſly at him he flew,
As if he would have over-run him ſtreight;
And with his huge great yron axe gan hew
So hideouſly uppon his armour bright,
As he to peeces would have chopt it quight;
That the bold prince was forced foote to give
To his firſt rage, and yeeld to his deſpight;
The whileſt at him ſo dreadfully he drive,
That ſeem'd a marble rocke aſunder could have rive.

VI.

Thereto a great advauntage eke he has
Through his three double hands thriſe multiplyde,
Beſides the double ſtrength which in them was:
For ſtil when fit occaſion did betyde,
He could his weapon ſhift from ſide to ſyde,
From hand to hand; and with ſuch nimbleſſe ſly
Could wield about, that ere it were eſpide
The wicked ſtroke did wound his enemy
Behinde, beſide, before, as he it liſt apply.

VII.

Which uncouth uſe whenas the prince perceived,
He gan to watch the wielding of his hand,
Leaſt by ſuch ſlight he were unwares deceived;
And ever ere he ſaw the ſtroke to land,
He would it meete and warily withſtand.
One time when he his weapon faynd to ſhift,
As he was wont, and chang'd from hand to hand,
He met him with a counter-ſtroke ſo ſwift,
That quite ſmit off his arme as he it up did liſt.

VIII. Therewith

VIII.

Therewith all fraught with fury and diſdaine,
He brayd aloud for very fell deſpight;
And ſodainely t'avenge himſelfe againe,
Gan into one aſſemble all the might
Of all his hands, and heaved them on hight,
Thinking to pay him with that one for all:
But the ſad ſteele ſeizd not, where it was hight,
Uppon the childe, but ſomewhat ſhort did fall,
And lighting on his horſes head him quite did mall.

IX.

Downe ſtreight to ground fell his aſtoniſht ſteed,
And eke to th'earth his burden with him bare;
But he himſelfe full lightly from him freed,
And gan himſelfe to fight on foote prepare:
Whereof whenas the gyant was aware,
He wox right blyth, as he had got thereby,
And laught ſo loud, that all his teeth wide bare
One might have ſeene enraung'd diſorderly,
Like to a rancke of piles that pitched are awry.

X.

Eftſoones againe his axe he raught on hie,
Ere he were throughly buckled to his geare,
And can let drive at him ſo dreadfullie,
That had he chaunced not his ſhield to reare,
Ere that huge ſtroke arrived on him neare,
He had him ſurely cloven quite in twaine:
But th' adamantine ſhield which he did beare
So well was tempred, that for all his maine
It would no paſſage yeeld unto his purpoſe vaine.

XI.

Yet was the ſtroke ſo forcibly applide,
That made him ſtagger with uncertaine ſway,
As if he would have tottered to one ſide:
Wherewith full wroth he fiercely gan aſſay
That curt'ſie with like kindneſſe to repay,
And ſmote at him with ſo importune might,
That two more of his armes did fall away,
Like fruitleſſe braunches, which the hatchets ſlight
Hath pruned from the native tree and cropped quight.

XII.

With that all mad and furious he grew,
Like a fell maſtiffe through enraging heat,
And curſt, and band, and blaſphemies forth threw
Againſt his gods, and fire to them did threat,
And hell unto himſelfe with horrour great:
Thenceforth he car'd no more which way he ſtrooke,
Nor where it light; but gan to chauſe and ſweat,
And gnaſht his teeth, and his head at him ſhooke,
And ſternely him beheld with grim and ghaſtly looke.

XIII.

Nought fear'd the childe his lookes, ne yet his threats;
But onely wexed now the more aware
To ſave himſelfe from thoſe his furious heats,
And watch advauntage how to worke his care,
The which good fortune to him offred faire:
For as he in his rage him over-ſtrooke,
He, ere he could his weapon backe repaire,
His ſide all bare and naked overtooke,
And with his mortal ſteel quite through the body ſtrooke.

XIV.

Through all three bodies he him ſtrooke attonce,
That all the three attonce fell on the plaine,
Elſe ſhould he thriſe have needed for the nonce
Them to have ſtricken, and thriſe to have ſlaine.
So now all three one ſenceleſſe lumpe remaine,
Enwallow'd in his owne blacke bloudy gore,
And byting th'earth for very deaths diſdaine;
Who with a cloud of night him covering bore
Downe to the houſe of dole, his daies there to deplore.

XV.

Which when the lady from the caſtle ſaw,
Where ſhe with her two ſonnes did looking ſtand,
She towards him in haſt herſelfe did draw
To greet him the good fortune of his hand:
And all the people both of towne and land,
Which there ſtood gazing from the citties wall
Uppon theſe warriours, greedy t'underſtand
To whether ſhould the victory befall,
Now when they ſaw it falne, they eke him greeted all.

XVI. But

XVI.

But Belge with her ſonnes proſtrated low
Before his feete in all that peoples ſight,
Mongſt ioyes mixing ſome tears, mongſt wele ſome wo,
Him thus beſpake; *O moſt redoubted knight,*
The which haſt me, of all moſt wretched wight,
That earſt was dead, reſtor'd to life againe,
And theſe weake impes replanted by thy might;
What guerdon can I give thee for thy paine,
But even that which thou ſavedſt thine ſtill to remaine?

XVII.

He tooke her up forby the lilly hand,
And her recomforted the beſt he might,
Saying, *Deare lady, deedes ought not be ſcand*
By th'authors manhood, nor the doers might,
But by their trueth and by the cauſes right:
That ſame is it which fought for you this day.
What other meed then need me to requight,
But that which yeeldeth vertues meed alway?
That is the vertue ſelfe, which her reward doth pay.

XVIII.

She humbly thankt him for that wondrous grace,
And further ſayd, *Ah ſir, but mote ye pleaſe,*
Sith ye thus farre have tendred my poore caſe,
As from my chiefeſt foe me to releaſe,
That your victorious arme will not yet ceaſe,
Till ye have rooted all the relickes out
Of that vilde race, and ſtabliſhed my peace.
What is there elſe, ſayd he, *left of their rout?*
Declare it boldly, dame, and doe not ſtand in dout.

XIX.

Then wote you, ſir, that in this church hereby
There ſtands an idole of great note and name,
The which this gyant reared firſt on hie,
And of his owne vaine fancies thought did frame:
To whom for endleſſe horrour of his ſhame
He offred up for daily ſacrifize
My children and my people, burnt in flame,
With all the tortures that he could devize,
The more t'aggrate his god with ſuch his blouddy guize.

XX.

And underneath this idoll there doth lie
An hideous monſter, that doth it defend,
And feedes on all the carkaſſes, that die
In ſacrifize unto that curſed feend:
Whoſe ugly ſhape none ever ſaw nor kend,
That ever ſcap'd: for of a man they ſay
It has the voice, that ſpeaches forth doth ſend,
Even blaſphemous words, which ſhe doth bray
Out of her poyſnous entrails fraught with dire decay.

XXI.

Which when the prince heard tell, his heart gan earne
For great deſire that monſter to aſſay;
And prayd the place of his abode to learne:
Which being ſhew'd, he gan himſelfe ſtreightway
Thereto addreſſe, and his bright ſhield diſplay.
So to the church he came, where it was told
The monſter underneath the altar lay;
There he that idoll ſaw of maſſy gold
Moſt richly made, but there no monſter did behold.

XXII.

Upon the image with his naked blade
Three times, as in defiance, there he ſtrooke;
And the third time out of an hidden ſhade
There forth iſſewd from under th'altars ſmooke
A dreadfull feend with fowle deformed looke,
That ſtretcht itſelfe as it had long lyen ſtill;
And her long taile and fethers ſtrongly ſhooke,
That all the temple did with terrour fill;
Yet him nought terrifide that feared nothing ill.

XXIII.

An huge great beaſt it was when it in length
Was ſtretched forth, that nigh fild all the place,
And ſeem'd to be of infinite great ſtrength,
Horrible, hideous, and of helliſh race,
Borne of the brooding of Echidna baſe,
Or other like infernall furies kinde:
For of a mayd ſhe had the outward face,
To hide the horrour which did lurke behinde,
The better to beguile whom ſhe ſo fond did finde.

XXIV. Thereto

XXIV.

Thereto the body of a dog ſhe had,
Full of fell ravin and fierce greedineſſe;
A lions clawes with powre and rigour clad
To rend and teare whatſo ſhe can oppreſſe;
A dragons taile, whoſe ſting without redreſſe
Full deadly wounds whereſo it is empight;
An eagles wings for ſcope and ſpeedineſſe,
That nothing may eſcape her reaching might,
Whereto ſhe ever liſt to make her hardy flight.

XXV.

Much like in foulneſſe and deformity
Unto that monſter, whom the Theban knight,
The father of that fatall progeny,
Made kill herſelfe for very hearts deſpight
That he had red her riddle, which no wight
Could ever looſe, but ſuffred deadly doole:
So alſo did this monſter uſe like ſlight
To many a one which came unto her ſchoole,
Whom ſhe did put to death deceived like a foole.

XXVI.

She comming forth, whenas ſhe firſt beheld
The armed prince with ſhield ſo blazing bright
Her ready to aſſaile, was greatly queld,
And much diſmayd with that diſmayfull ſight,
That backe ſhe would have turnd for great affright:
But he gan her with courage fierce aſſay,
That forſt her turne againe in her deſpight
To ſave herſelfe, leaſt that he did her ſlay;
And ſure he had her ſlaine had ſhe not turnd her way.

XXVII.

Tho when ſhe ſaw that ſhe was forſt to fight,
She flew at him like to an helliſh feend,
And on his ſhield tooke hold with all her might,
As if that it ſhe would in peeces rend,
Or reave out of the hand that did it hend:
Strongly he ſtrove out of her greedy gripe
To looſe his ſhield, and long while did contend;
But when he could not quite it, with one ſtripe
Her lions clawes he from her feete away did wipe.

XXVIII.

With that aloude ſhe gan to bray and yell,
And fowle blaſphemous ſpeaches forth did caſt,
And bitter curſes, horrible to tell;
That even the temple, wherein ſhe was plaſt,
Did quake to heare, and nigh aſunder braſt:
Tho with her huge long taile ſhe at him ſtrooke,
That made him ſtagger and ſtand halfe aghaſt
With trembling ioynts, as he for terrour ſhooke;
Who nought was terrifide, but greater courage tooke.

XXIX.

As when the maſt of ſome well-timbred hulke
Is with the blaſt of ſome outragious ſtorme
Blowne downe, it ſhakes the bottome of the bulke,
And makes her ribs to cracke as they were torne;
Whileſt ſtill ſhe ſtands aſtoniſht and forlorne:
So was he ſtound with ſtroke of her huge taile:
But ere that it ſhe backe againe had borne,
He with his ſword it ſtrooke, that without faile
He ioynted it, and mard the ſwinging of her flaile.

XXX.

Then gan ſhe cry much louder than afore,
That all the people, there without, it heard,
And Belge ſelfe was therewith ſtonied ſore,
As if the onely ſound thereof ſhe feard:
But then the feend herſelfe more fiercely reard
Uppon her wide great wings, and ſtrongly flew
With all her body at his head and beard,
That had he not foreſeene with heedfull vew,
And thrown his ſhield atween, ſhe had him done to rew:

XXXI.

But as ſhe preſt on him with heavy ſway,
Under her wombe his fatall ſword he thruſt,
And for her entrailes made an open way
To iſſue forth; the which, once being bruſt,
Like to a great mill-damb forth fiercely guſht,
And powred out of her infernall ſinke
Moſt ugly filth, and poyſon therewith ruſht,
That him nigh choked with the deadly ſtinke:
Such loathly matter were ſmall luſt to ſpeake or thinke.

XXXII. Then

XXXII.

Then downe to ground fell that deformed maſſe,
Breathing out clouds of ſulphure fowle and blacke,
In which a puddle of contagion was,
More loathd then Lerna, or then Stygian lake,
That any man would nigh awhaped make:
Whom when he ſaw on ground, he was full glad,
And ſtreight went forth his gladneſſe to partake
With Belge, who watcht all this while full ſad,
Wayting what end would be of that ſame daunger drad.

XXXIII.

Whom when ſhe ſaw ſo ioyouſly come forth,
She gan reioyce and ſhew triumphant chere,
Lauding and prayſing his renowmed worth
By all the names that honorable were.
Then in he brought her, and her ſhewed there
The preſent of his paines, that monſters ſpoyle,
And eke that idoll deem'd ſo coſtly dere;
Whom he did all to peeces breake, and foyle
In filthy durt, and left ſo in the loathely ſoyle.

XXXIV.

Then all the people which beheld that day
Gan ſhout aloud, that unto heaven it rong;
And all the damzels of that towne in ray
Came dauncing forth, and ioyous carrols ſong:
So him they led through all their ſtreetes along,
Crowned with girlonds of immortall baies;
And all the vulgar did about them throng
To ſee the man, whoſe everlaſting praiſe
They all were bound to all poſterities to raiſe.

XXXV.

There he with Belge did awhile remaine,
Making great feaſt and ioyous merriment;
Untill he had her ſettled in her raine
With ſafe aſſuraunce and eſtabliſhment:
Then to his firſt emprize his mind he lent,
Full loath to Belge and to all the reſt;
Of whom yet taking leave thenceforth he went,
And to his former iourney him addreſt;
On which long way he rode, ne ever day did reſt.

XXXVI. But

XXXVI.

But turne we now to noble Artegall;
Who having left Mercilla ſtreightway went
On his firſt queſt, the which him forth did call,
To weet, to worke Irenaes franchiſement,
And eke Grantortoes worthy puniſhment.
So forth he fared, as his manner was,
With onely Talus wayting diligent,
Through many perils, and much way did pas,
Till nigh unto the place at length approcht he has.

XXXVII.

There as he traveld by the way he met
An aged wight, wayfaring all alone,
Who through his yeares long ſince aſide had ſet
The uſe of armes, and battell quite forgone:
To whom as he approcht, he knew anone
That it was he which whilome did attend
On faire Irene in her affliction,
When firſt to faery court he ſaw her wend,
Unto his ſoveraine queene her ſuite for to commend.

XXXVIII.

Whom by his name ſaluting, thus he gan;
Haile, good ſir Sergis, trueſt knight alive,
Well tride in all thy ladies troubles than
When her that tyrant did of crowne deprive;
What new occaſion doth thee hither drive,
Whiles ſhe alone is left, and thou here found?
Or is ſhe thrall, or doth ſhe not ſurvive?
To whom he thus; *She liveth ſure and ſound;*
But by that tyrant is in wretched thraldome bound:

XXXIX.

For ſhe preſuming on th'appointed tyde,
In which ye promiſt, as ye were a knight,
To meete her at the ſalvage ilands ſyde,
And then and there for triall of her right
With her unrighteous enemy to fight,
Did thither come, where ſhe afrayd of nought,
By guilefull treaſon and by ſubtill ſlight
Surprized was and to Grantorto brought,
Who her impriſond hath, and her life often ſought.

XL. *And*

XL.

And now he hath to her prefixt a day,
By which if that no champion doe appeare,
Which will her cauſe in battailous array
Againſt him iuſtifie, and prove her cleare
Of all thoſe crimes that he gainſt her doth reare
She death ſhall ſure aby. Thoſe tidings ſad
Did much abaſh ſir Artegall to heare,
And grieved ſore, that through his fault ſhe had
Fallen into that tyrants hand and uſage bad.

XLI.

Then thus replide; *Now ſure and by my life,*
Too much am I to blame for that faire maide,
That have her drawne to all this troublous ſtrife,
Through promiſe to afford her timely aide,
Which by default I have not yet defraide:
But witneſſe unto me, ye heavens, that know
How cleare I am from blame of this upbraide:
For ye into like thraldome me did throw,
And kept from compliſhing the faith which I did owe.

XLII.

But now aread, ſir Sergis, how long ſpace
Hath he her lent a champion to provide.
Ten daies, quoth he, *he graunted hath of grace,*
For that he weeneth well before that tide
None can have tidings to aſſiſt her ſide:
For all the ſhores, which to the ſea accoſte,
He day and night doth ward both farre and wide,
That none can there arrive without an hoſte:
So her he deemes already but a damned ghoſte.

XLIII.

Now turne againe, ſir Artegall then ſayd,
For if I live till thoſe ten daies have end,
Aſſure yourſelfe, ſir knight, ſhe ſhall have ayd,
Though I this deareſt life for her doe ſpend.
So backeward he attone with him did wend.
Tho as they rode together on their way,
A rout of people they before them kend,
Flocking together in confuſde array;
As if that there were ſome tumultuous affray.

XLIV. Do

XLIV.

To which as they approcht the cauſe to know,
They ſaw a knight in daungerous diſtreſſe
Of a rude rout him chaſing to and fro,
That ſought with lawleſſe powre him to oppreſſe,
And bring in bondage of their brutiſhneſſe:
And farre away, amid their rakehell bands,
They ſpide a lady left all ſuccourleſſe,
Crying, and holding up her wretched hands
To him for aide, who long in vaine their rage withſtands.

XLV.

Yet ſtill he ſtrives, ne any perill ſpares,
To reſkue her from their rude violence;
And like a lion wood amongſt them fares,
Dealing his dreadfull blowes with large diſpence,
Gainſt which the pallid death findes no defence:
But all in vaine; their numbers are ſo great
That naught may boot to baniſhe them from thence;
For ſoone as he their outrage backe doth beat,
They turne afreſh, and oft renew their former threat.

XLVI.

And now they doe ſo ſharpely him aſſay,
That they his ſhield in peeces battred have,
And forced him to throw it quite away,
Fro dangers dread his doubtfull life to ſave;
Albe that it moſt ſafety to him gave,
And much did magnifie his noble name:
For from the day that he thus did it leave,
Amongſt all knights he blotted was with blame,
And counted but a recreant knight with endles ſhame.

XLVII.

Whom when they thus diſtreſſed did behold,
They drew unto his aide; but that rude rout
Them alſo gan aſſaile with outrage bold,
And forced them, however ſtrong and ſtout
They were, as well approv'd in many a doubt,
Backe to recule; untill that yron man
With his huge flaile began to lay about;
From whoſe ſterne preſence they diffuſed ran,
Like ſcattred chaffe, the which the wind away doth fan.

XLVIII. So

XLVIII.

So when that knight from perill cleare was freed,
He drawing neare began to greete them faire,
And yeeld great thankes for their ſo goodly deed,
In ſaving him from daungerous deſpaire
Of thoſe which ſought his life for to empaire:
Of whom Sir Artegall gan then enquere
The whole occaſion of his late misfare,
And who he was, and what thoſe villaines were,
The which with mortall malice him purſu'd ſo nere.

XLIX.

To whom he thus; *My name is Burbon hight,*
Well knowne, and far renowmed heretofore,
Untill late miſchiefe did uppon me light,
That all my former praiſe hath blemiſht ſore;
And that faire lady, which in that uprore
Ye with thoſe caytives ſaw, Flourdelis hight,
Is mine owne love, though me ſhe have forlore,
Whether withheld from me by wrongfull might,
Or with her owne good will, I cannot read aright.

L.

But ſure to me her faith ſhe firſt did plight
To be my love, and take me for her lord;
Till that a tyrant, which Grandtorto hight,
With golden giftes and many a guilefull word
Entyced her to him for to accord.
O who may not with gifts and words be tempted!
Sith which ſhe hath me ever ſince abhord,
And to my foe hath guilefully conſented:
Ay me, that ever guyle in wemen was invented!

LI.

And now he hath this troupe of villains ſent
By open force to fetch her quite away:
Gainſt whom myſelfe I long in vaine have bent
To reſcue her, and daily meanes aſſay,
Yet reſcue her thence by no meanes I may;
For they doe me with multitude oppreſſe,
And with unequall might doe over-lay,
That oft I driven am to great diſtreſſe,
And forced to forgoe th'attempt remedileſſe.

LII.

But why have ye, ſaid Artegall, *forborne*
Your owne good ſhield in daungerous diſmay?
That is the greateſt ſhame and fouleſt ſcorne,
Which unto any knight behappen may,
To looſe the badge that ſhould his deedes diſplay.
To whom ſir Burbon, bluſhing halfe for ſhame,
That ſhall I unto you, quoth he, *bewray;*
Leaſt ye therefore mote happily me blame,
And deeme it doen of will, that through inforcement came.

LIII.

True is that I at firſt was dubbed knight
By a good knight, the knight of the red-croſſe;
Who when he gave me armes in field to fight,
Gave me a ſhield, in which he did endoſſe
His deare Redeemers badge upon the boſſe:
The ſame long while I bore, and therewithall
Fought many battels without wound or loſſe;
Therewith Grandtorto ſelfe I did appall,
And made him oftentimes in field before me fall.

LIV.

But for that many did that ſhield envie,
And cruell enemies increaſed more;
To ſtint all ſtrife and troublous enmitie,
That bloudie ſcutchin being battred ſore
I layd aſide, and have of late forbore,
Hoping thereby to have my love obtayned:
Yet can I not my love have nathemore;
For ſhe by force is ſtill fro me detayned,
And with corruptfull brybes is to untruth miſ-trayned.

LV.

To whom thus Artegall; *Certes, ſir knight,*
Hard is the caſe the which ye doe complaine;
Yet not ſo hard (for nought ſo hard may light
That it to ſuch a ſtreight mote you conſtraine)
As to abandon that which doth containe
Your honours ſtile, that is your warlike ſhield.
All perill ought be leſſe, and leſſe all paine
Then loſſe of fame in diſaventrous field:
Dye rather then doe ought that mote diſhonour yield.

LVI.

Not ſo, quoth he; *for yet when time doth ſerve,*
My former ſhield I may reſume againe:
To temporize is not from truth to ſwerve,
Ne for advantage terme to entertaine,
Whenas neceſſitie doth it conſtraine.
Fie on ſuch forgerie, ſaid Artegall,
Under one hood to ſhadow faces twaine:
Knights ought be true, and truth is one in all:
Of all things to diſſemble fouly may befall.

LVII.

Yet let me you of courteſie requeſt,
Said Burbon, *to aſſiſt me now at need*
Againſt theſe peſants which have me oppreſt,
And forced me to ſo infamous deed,
That yet my love may from their hands be freed.
Sir Artegall, albe he earſt did wyte
His wavering mind, yet to his aide agreed,
And buckling him eftſoones unto the fight
Did ſet upon thoſe troupes with all his powre and might.

LVIII.

Who flocking round about them, as a ſwarme
Of flyes upon a birchen bough doth cluſter,
Did them aſſault with terrible allarme,
And over all the fields themſelves did muſter,
With bils and glayves making a dreadfull luſter;
That forſt at firſt thoſe knights backe to retyre:
As when the wrathfull Boreas doth bluſter,
Nought may abide the tempeſt of his yre,
Both man and beaſt doe fly, and ſuccour doe inquyre.

LIX.

But whenas overblowen was that brunt,
Thoſe knights began afreſh them to aſſayle,
And all about the fields like ſquirrels hunt;
But chiefly Talus with his yron flayle,
Gainſt which no flight nor reſcue mote avayle,
Made cruell havocke of the baſer crew,
And chaced them both over hill and dale:
The raſkall manie ſoone they overthrew;
But the two knights themſelves their captains did ſubdew.

LX.

At laſt they came whereas that ladie bode,
Whom now her keepers had forſaken quight
To ſave themſelves, and ſcattered were abrode:
Her halfe diſmayd they found in doubtfull plight,
As neither glad nor ſorie for their ſight;
Yet wondrous faire ſhe was, and richly clad
In roiall robes, and many iewels dight;
But that thoſe villens through their uſage bad
Them fouly rent, and ſhamefully defaced had.

LXI.

But Burbon ſtreight diſmounting from his ſteed
Unto her ran with greedie great deſyre,
And catching her faſt by her ragged weed
Would have embraced her with hart entyre:
But ſhe back-ſtarting, with diſdainefull yre
Bad him avaunt, ne would unto his lore
Allured be for prayer nor for meed:
Whom when thoſe knights ſo froward and forlore
Beheld, they her rebuked and upbrayded ſore.

LXII.

Sayd Artegall, *What foule diſgrace is this*
To ſo faire ladie, as ye ſeeme in ſight,
To blot your beautie, that unblemiſht is,
With ſo foule blame as breach of faith once plight,
Or change of love for any worlds delight?
Is ought on earth ſo pretious or deare,
As prayſe and honour? or is ought ſo bright
And beautifull, as glories beames appeare,
Whoſe goodly light then Phoebus lampe doth ſhine more cleare?

LXIII.

Why then will ye, fond dame, attempted bee
Unto a ſtrangers love, ſo lightly placed,
For guiftes of gold or any worldly glee,
To leave the love that ye before embraced,
And let your fame with falſhood be defaced?
Fie on the pelfe for which good name is ſold,
And honour with indignitie debaſed:
Dearer is love then life, and fame then gold;
But dearer then them both your faith once plighted hold;

LXIV.

Much was the ladie in her gentle mind
Abaſht at his rebuke, that bit her neare;
Ne ought to anſwere thereunto did find:
But hanging down her head with heavie cheare
Stood long amaz'd, as ſhe amated weare:
Which Burbon ſeeing, her againe aſſayd,
And claſping twixt his armes, her up did reare
Upon his ſteede, whiles ſhe no whit gaine-ſayd:
So bore her quite away nor well nor ill apayd.

LXV.

Nathleſſe the yron man did ſtill purſew
That raſkall many with unpittied ſpoyle;
Ne ceaſſed not, till all their ſcattred crew
Into the ſea he drove quite from that ſoyle,
The which they troubled had with great turmoyle:
But Artegall, ſeeing his cruell deed,
Commaunded him from ſlaughter to recoyle,
And to his voyage gan againe proceed,
For that the terme approching faſt required ſpeed.

CANTO XII.

Artegall doth Sir Burbon aide,
And blames for changing ſhield:
He with the great Grantorto fights,
And ſlaieth him in field.

I.

O Sacred hunger of ambitious mindes,
And impotent deſire of men to raine!
Whom neither dread of God, that devils bindes,
Nor lawes of men, that common-weales containe,
Nor bands of nature, that wilde beaſtes reſtraine,
Can keepe from outrage and from doing wrong,
Where they may hope a kingdome to obtaine:
No faith ſo firme, no truſt can be ſo ſtrong,
No love ſo laſting then, that may enduren long.

II.

Witneſſe may Burbon be; whom all the bands,
Which may a knight aſſure, had ſurely bound,
Untill the love of lordſhip and of lands
Made him become moſt faithleſs and unſound:
And witneſſe be Gerioneo found,
Who for like cauſe faire Belge did oppreſſe,
And right and wrong moſt cruelly confound:
And ſo be now Grantorto, who no leſſe
Then all the reſt burſt out to all outragiouſneſſe.

III.

Gainſt whom ſir Artegall, long having ſince
Taken in hand th'exploit, being theretoo
Appointed by that mightie faerie prince,
Great Gloriane, that tyrant to fordoo,
Through other great adventures hethertoo
Had it forſlackt: but now time drawing ny
To him aſſynd her high beheaſt to doo,
To the ſea-ſhore he gan his way apply,
To weete if ſhipping readie he mote there deſcry.

IV. Tho

IV.

Tho when they came to the ſea-coaſt, they found
A ſhip all readie, as good fortune fell,
To put to ſea, with whom they did compound
To paſſe them over where them liſt to tell:
The winde and weather ſerved them ſo well,
That in one day they with the coaſt did fall;
Whereas they readie found, them to repell,
Great hoſtes of men in order martiall,
Which them forbad to land, and footing did forſtall.

V.

But nathemore would they from land refraine:
But whenas nigh unto the ſhore they drew,
That foot of man might ſound the bottome plaine,
Talus into the ſea did forth iſſew
Though darts from ſhore and ſtones they at him threw;
And wading through the waves with ſtedfaſt ſway,
Maugre the might of all thoſe troupes in vew,
Did win the ſhore; whence he them chaſt away,
And made to fly like doves, whom th' eagle doth affray.

VI.

The whyles ſir Artegall with that old knight
Did forth deſcend, there being none them neare,
And forward marched to a towne in ſight.
By this, came tydings to the tyrants eare
By thoſe which earſt did fly away for feare
Of their arrivall: wherewith troubled ſore
He all his forces ſtreight to him did reare,
And forth iſſuing with his ſcouts afore,
Meant them to have incountred ere they left the ſhore:

VII.

But ere he marched farre he with them met,
And fiercely charged them with all his force;
But Talus ſternely did upon them ſet,
And bruſht and battred them without remorſe,
That on the ground he left full many a corſe;
Ne any able was him to withſtand,
But he them overthrew both man and horſe,
That they lay ſcattred over all the land,
As thicke as doth the ſeede after the ſowers hand:

VIII. Till

VIII.

Till Artegall him ſeeing ſo to rage
Willd him to ſtay, and ſigne of truce did make:
To which all harkning did awhile aſſwage]
Their forces furie, and their terror ſlake;
Till he an herauld cald, and to him ſpake,
Willing him wend unto the tyrant ſtreight,
And tell him that not for ſuch ſlaughters ſake,
He thether came, but for to trie the right
Of fayre Irenaes cauſe with him in ſingle fight:

IX.

And willed him for to reclayme with ſpeed
His ſcattred people, ere they all were ſlaine;
And time and place convenient to areed,
In which they two the combat might darraine:
Which meſſage when Grantorto heard, full fayne
And glad he was the ſlaughter ſo to ſtay;
And pointed for the combat twixt them twayne
The morrow next, ne gave him longer day:
So ſounded the retraite, and drew his folke away.

X.

That night Sir Artegall did cauſe his tent
There to be pitched on the open plaine;
For he had given ſtreight commaundement
That none ſhould dare him once to entertaine:
Which none durſt breake, though many would right faine
For faire Irena whom they loved deare:
But yet old Sergis did ſo well him paine,
That from cloſe friends, that dar'd not to appeare,
He all things did purvay which for them needfull weare.

XI.

The morrow next that was the diſmall day
Appointed for Irenas death before,
So ſoone as it did to the world diſplay
His chearefull face, and light to men reſtore,
The heavy mayd, to whom none tydings bore
Of Artegals arrivall her to free,
Lookt up with eyes full ſad and hart full ſore,
Weening her lifes laſt howre then neare to bee;
Sith no redemption nigh ſhe did nor heare nor ſee.

XII. Then

XII.

Then up ſhe roſe, and on herſelfe did dight
Moſt ſqualid garments, fit for ſuch a day;
And with dull countenance and with doleful ſpright
She forth was brought in ſorrowfull diſmay
For to receive the doome of her decay:
But comming to the place, and finding there
Sir Artegall in battailous array
Wayting his foe, it did her dead hart cheare,
And new life to her lent in midſt of deadly feare.

XIII.

Like as a tender roſe in open plaine,
That with untimely drought nigh withered was,
And hung the head, ſoone as few drops of raine
Thereon diſtill and deaw her daintie face
Gins to look up, and with freſh wonted grace
Diſpreds the glorie of her leaves gay;
Such was Irenas countenance, ſuch her caſe,
When Artegall ſhe ſaw in that array,
There wayting for the tyrant till it was farre day:

XIV.

Who came at length with proud preſumpteous gate
Into the field, as if he fearleſſe were,
All armed in a cote of yron plate
Of great defence to ward the deadly feare,
And on his head a ſteele-cap he did weare
Of colour ruſtie-browne, but ſure and ſtrong;
And in his hand an huge polaxe did beare,
Whoſe ſteale was yron-ſtudded, but not long,
With which he wont to fight, to iuſtifie his wrong:

XV.

Of ſtature huge and hideous he was,
Like to a giant for his monſtrous hight,
And did in ſtrength moſt ſorts of men ſurpas,
Ne ever any found his match in might;
Thereto he had great ſkill in ſingle fight:
His face was ugly and his countenance ſterne,
That could have frayd one with the very ſight,
And gaped like a gulfe when he did gerne;
That whether man or monſter one could ſcarſe diſcerne.

XVI.

Soone as he did within the liſtes appeare,
With dreadfull looke he Artegall beheld,
As if he would have daunted him with feare;
And grinning grieſly did againſt him weld
His deadly weapon which in hand he held:
But th'elfin ſwayne, that oft had ſeene like ſight,
Was with his ghaſtly count'nance nothing queld;
But gan him ſtreight to buckle to the fight,
And caſt his ſhield about to be in readie plight.

XVII.

The trompets ſound; and they together goe
With dreadfull terror and with fell intent;
And their huge ſtrokes full daungerouſly beſtow,
To doe moſt dammage whereas moſt they ment:
But with ſuch force and furie violent
The tyrant thundred his thicke blowes ſo faſt,
That through the yron walles their way they rent,
And even to the vitall parts they paſt,
Ne ought could them endure, but all they cleft or braſt.

XVIII.

Which cruell outrage whenas Artegall
Did well avize, thenceforth with warie heed
He ſhund his ſtrokes, where-ever they did fall,
And way did give unto their graceleſſe ſpeed:
As when a ſkilfull marriner doth reed
A ſtorme approching, that doth perill threat,
He will not bide the daunger of ſuch dread,
But ſtrikes his ſayles, and vereth his main-ſheat,
And lends unto it leave the emptie ayre to beat.

XIX.

So did the faerie knight himſelfe abeare,
And ſtouped oft his head from ſhame to ſhield:
No ſhame to ſtoupe ones head more high to reare;
And much to gaine a litle for to yield:
So ſtouteſt knights doen oftentimes in field.
But ſtill the tyrant ſternely at him layd,
And did his yron axe ſo nimbly wield,
That many wounds into his fleſh it made,
And with his burdenous blowes him ſore did over-lade.

XX. Yet

XX.

Yet whenas fit advantage he did ſpy,
The whiles the curſed felon high did reare
His cruell hand to ſmite him mortally,
Under his ſtroke he to him ſtepping neare,
Right in the flanke him ſtrooke with deadly dreare,
That the gore-bloud thence guſhing grievouſly
Did underneath him like a pond appeare,
And all his armour did with purple dye:
Thereat he brayed loud, and yelled dreadfully.

XXI.

Yet the huge ſtroke, which he before intended,
Kept on his courſe, as he did it direct,
And with ſuch monſtrous poiſe adowne deſcended,
That ſeemed nought could him from death protect:
But he it well did ward with wiſe reſpect,
And twixt him and the blow his ſhield did caſt,
Which thereon ſeizing tooke no great effect;
But byting deepe therein did ſticke ſo faſt,
That by no meanes it backe againe he forth could wraſt.

XXII.

Long while he tug'd and ſtrove to get it out,
And all his powre applyed thereunto,
That he therewith the knight drew all about:
Nathleſſe, for all that ever he could doe,
His axe he could not from his ſhield undoe.
Which Artegall perceiving, ſtrooke no more,
But looſing ſoone his ſhield, did it forgoe;
And whiles he combred was therewith ſo ſore,
He gan at him let drive more fiercely then afore.

XXIII.

So well he him purſew'd, that at the laſt
He ſtroke him with Chryſaor on the hed,
That with the ſouſe thereof full ſore aghaſt
He ſtaggered to and fro in doubtfull ſted:
Againe whiles he him ſaw ſo ill beſted,
He did him ſmite with all his might and maine,
That falling on his mother Earth he fed:
Whom when he ſaw proſtrated on the plaine,
He lightly reſt his head to eaſe him of his paine.

XXIV.

Which when the people round about him ſaw,
They ſhouted all for ioy of his ſucceſſe,
Glad to be quit from that proud tyrants awe,
Which with ſtrong powre did them long time oppreſſe;
And running all with greedie ioyfulneſſe
To faire Irena, at her feet did fall,
And her adored with due humbleneſſe
As their true liege and princeſſe naturall;
And eke her champions glorie ſounded over all:

XXV.

Who ſtraight her leading with meete maieſtie
Unto the pallace where their kings did rayne,
Did her therein eſtabliſh peaceablie,
And to her kingdomes ſeat reſtore agayne;
And all ſuch perſons, as did late maintayne
That tyrants part with cloſe or open ayde,
He ſorely puniſhed with heavie payne;
That in ſhort ſpace, whiles there with her he ſtayd,
Not one was left that durſt her once have diſobayd.

XXVI.

During which time that he did there remayne,
His ſtudie was true iuſtice how to deale,
And day and night employ'd his buſie paine
How to reforme that ragged common-wele:
And that ſame yron man, which could reveale
All hidden crimes, through all that realme he ſent
To ſearch out thoſe that uſd to rob and ſteale,
Or did rebell gainſt lawfull government;
On whom he did inflict moſt grievous puniſhment.

XXVII.

But ere he coulde reforme it thoroughly,
He through occaſion called was away
To faerie court, that of neceſſity
His courſe of iuſtice he was forſt to ſtay,
And Talus to revoke from the right way,
In which he was that realme for to redreſſe:
But envies cloud ſtill dimmeth vertues ray:
So having freed Irena from diſtreſſe,
He tooke his leave of her, there left in heavineſſe.

XXVIII.

Tho as he backe returned from that land,
And there arriv'd againe whence forth he ſet,
He had not paſſed farre upon the ſtrand,
Whenas two old ill-favour'd hags he met
By the way-ſide being together ſet,
Two grieſly creatures ; and to that their faces
Moſt foule and filthie were, their garments yet
Being all rag'd and tatter'd, their diſgraces
Did much the more augment, and made moſt ugly caſes.

XXIX.

The one of them, that elder did appeare,
With her dull eyes did ſeeme to looke aſkew,
That her miſ-ſhape much helpt ; and her foule heare
Hung looſe and loathſomely ; thereto her hew
Was wan and leane, that all her teeth arew
And all her bones might through her cheekes be red ;
Her lips were like raw lether, pale and blew :
And as ſhe ſpake, therewith ſhe ſlavered ;
Yet ſpake ſhe ſeldom, but thought more the leſſe ſhe ſed :

XXX.

Her hands were foule and durtie, never waſht
In all her life, with long nayles over-raught
Like puttocks clawes : with th'one of which ſhe ſcratcht
Her curſed head, although it itched naught ;
The other held a ſnake with venime fraught,
On which ſhe fed and gnawed hungrily,
As if that long ſhe had not eaten ought ;
That round about her iawes one might deſcry
The bloudie gore and poyſon dropping lothſomely.

XXXI.

Her name was Envie, knowen well thereby ;
Whoſe nature is to grieve and grudge at all
That ever ſhe ſees doen prayſ-worthily ;
Whoſe ſight to her is greateſt croſſe may fall,
And vexeth ſo, that makes her eat her gall:
For when ſhe wanteth other thing to eat,
She feedes on her owne maw unnaturall,
And of her owne foule entrayles makes her meat ;
Meat fit for ſuch a monſters monſterous dyeat :

XXXII. And

XXXII.

And if ſhe hapt of any good to heare,
That had to any happily betid,
Then would ſhe inly fret, and grieve, and teare
Her fleſh for felneſſe, which ſhe inward hid:
But if ſhe heard of ill that any did,
Or harme that any had, then would ſhe make
Great cheare, like one unto a banquet bid;
And in anothers loſſe great pleaſure take,
As ſhe had got thereby and gayned a great ſtake.

XXXIII.

The other nothing better was then ſhee;
Agreeing in bad will and cancred kynd,
But in bad maner they did diſagree:
For whatſo Envie good or bad did fynd
She did conceale, and murder her owne mynd;
But this, whatever evill ſhe conceived,
Did ſpred abroad and throw in th'open wynd:
Yet this in all her words might be perceived,
That all ſhe ſought was mens good name to have bereaved.

XXXIV.

For whatſoever good by any ſayd
Or doen ſhe heard, ſhe would ſtreightwayes invent
How to deprave or ſlaunderouſly upbrayd,
Or to miſconſtrue of a mans intent,
And turne to ill the thing that well was ment:
Therefore ſhe uſed often to reſort
To common haunts, and companies frequent,
To hearke what any one did good report,
To blot the ſame with blame, or wreſt in wicked ſort:

XXXV.

And if that any ill ſhe heard of any,
She would it eeke, and make much worſe by telling,
And take great ioy to publiſh it to many;
That every matter worſe was for her melling:
Her name was hight Detraction, and her dwelling
Was neare to Envie, even her neighbour next;
A wicked hag, and Envy ſelfe excelling
In miſchiefe; for herſelfe ſhe onely vext;
But this ſame both herſelfe and others eke perplext.

XXXVI. Her

XXXVI.

Her face was ugly, and her mouth diſtort,
  Foming with poyſon round about her gils,
  In which her curſed tongue full ſharpe and ſhort
  Appear'd like aſpis ſting, that cloſely kils,
  Or cruelly does wound whomſo ſhe wils:
  A diſtaffe in her other hand ſhe had,
  Upon the which ſhe litle ſpinnes, but ſpils,
  And faynes to weave falſe tales and leaſings bad,
To throw amongſt the good, which others had diſprad.

XXXVII.

Theſe two now had themſelves combynd in one,
  And linckt together gainſt ſir Artegall;
  For whom they wayted as his mortall fone,
  How they might make him into miſchiefe fall,
  For freeing from their ſnares Irena thrall:
  Beſides unto themſelves they gotten had
  A monſter, which the Blatant beaſt men call,
  A dreadfull feend of gods and men ydrad,
Whom they by ſlights allur'd, and to their purpoſe lad.

XXXVIII.

Such were theſe hags, and ſo unhandſome dreſt:
  Who when they nigh approching had eſpyde
  Sir Artegall return'd from his late queſt,
  They both aroſe, and at him loudly cryde,
  As it had bene two ſhepheards curres had ſcryde
  A ravenous wolfe amongſt the ſcattered flockes:
  And Envie firſt, as ſhe that firſt him eyde,
  Towardes him runs, and with rude flaring lockes
About her eares does beat her breſt and forhead knockes.

XXXIX.

Then from her mouth the gobbet ſhe does take,
  The which whyleare ſhe was ſo greedily
  Devouring, even that halfe-gnawen ſnake,
  And at him throws it moſt deſpightfully:
  The curſed ſerpent, though ſhe hungrily
  Earſt chawd thereon, yet was not all ſo dead,
  But that ſome life remayned ſecretly;
  And as he paſt afore withouten dread
Bit him behind, that long the marke was to be read.

XL. Then

XL.

Then th'other comming neare gan him revile
And fouly rayle with all ſhe could invent;
Saying, that he had with unmanly guile,
And foule abuſion both his honour blent,
And that bright ſword, the ſword of Iuſtice lent,
Had ſtayned with reprochfull crueltie
In guiltleſſe blood of many an innocent:
As for Grandtorto, him with treacherie
And traynes having ſurpriz'd he fouly did to die.

XLI.

Thereto the Blatant beaſt, by them ſet on,
At him began aloud to barke and bay
With bitter rage and fell contention;
That all the woods and rockes nigh to that way
Began to quake and tremble with diſmay;
And all the aire rebellowed againe;
So dreadfully his hundred tongues did bray:
And evermore thoſe hags themſelves did paine
To ſharpen him, and their owne curſed tongs did ſtraine:

XLII.

And ſtill among moſt bitter wordes they ſpake,
Moſt ſhamefull, moſt unrighteous, moſt untrew,
That they the mildeſt man alive would make
Forget his patience, and yeeld vengeaunce dew
To her, that ſo falſe ſclaunders at him threw:
And more, to make them pierce and wound more deepe,
She with the ſting which in her vile tongue grew
Did ſharpen them, and in freſh poyſon ſteepe:
Yet he paſt on, and ſeem'd of them to take no keepe.

XLIII.

But Talus hearing her ſo lewdly raile,
And ſpeake ſo ill of him that well deſerved,
Would her have chaſtiz'd with his yron flaile,
If her ſir Artegall had not preſerved,
And him forbidden, who his heaſt obſerved:
So much the more at him ſtill did ſhe ſcold,
And ſtones did caſt, yet he for nought would ſwerve
From his right courſe; but ſtill the way did hold
To faery court, where what him fell ſhall elſe be told.

The ſixth BOOKE of the

FAERY QUEENE

CONTAYNING

The Legend of Sir CALIDORE or of COURTESIE.

I.

THE waies, through which my weary ſteps I guyde
In this delightfull land of Faery,
Are ſo exceeding ſpacious and wyde,
And ſprinckled with ſuch ſweet variety
Of all that pleaſant is to eare or eye,
That I nigh raviſht with rare thoughts delight
My tedious travell doe forget thereby;
And when I gin to feele decay of might,
It ſtrength to me ſupplies, and chears my dulled ſpright.

II.

Such ſecret comfort and ſuch heavenly pleaſures,
Ye ſacred imps that on Parnaſſo dwell,
And there the keeping have of learnings threaſures,
Which doe all worldly riches farre excell,
Into the mindes of mortall men doe well,
And goodly fury into them infuſe,
Guyde ye my footing, and conduct me well
In theſe ſtrange waies where never foote did uſe,
Ne none can find but who was taught them by the Muſe:

III.

Revele to me the ſacred nourſery
Of vertue, which with you doth there remaine,
Where it in ſilver bowre does hidden ly
From view of men and wicked worlds diſdaine;
Since it at firſt was by the gods with paine
Planted in earth, being deriv'd at furſt
From heavenly ſeedes of bounty ſoveraine,
And by them long with carefull labour nurſt,
Till it to ripeneſſe grew, and forth to honour burſt,

IV.

Amongſt them all growes not a fayrer flowre
Then is the bloſme of comely courteſie;
Which though it on a lowly ſtalke doe bowre,
Yet brancheth forth in brave nobilitie,
And ſpreds itſelfe through all civilitie:
Of which though preſent age doe plenteous ſeeme,
Yet being matcht with plaine antiquitie,
Ye will them all but fayned ſhowes eſteeme,
Which carry colours faire, that feeble eies miſdeeme:

V.

But in the triall of true curteſie,
Its now ſo farre from that which then it was,
That it indeed is nought but forgerie,
Faſhion'd to pleaſe the eies of them that pas,
Which ſee not perfect things but in a glas:
Yet is that glaſſe ſo gay, that it can blynd
The wiſeſt ſight to thinke gold that is bras:
But vertues ſeat is deepe within the mynd,
And not in outward ſhows but inward thoughts defynd.

VI.

But where ſhall I in all antiquity
So faire a patterne finde, where may be ſeene
The goodly praiſe of princely curteſie,
As in yourſelfe, o ſoveraine lady queene?
In whoſe pure minde, as in a mirrour ſheene,
It ſhowes, and with her brightneſſe doth inflame
The eyes of all which thereon fixed beene;
But meriteth indeede an higher name;
Yet ſo from low to high uplifted is your name.

VII.

Then pardon me, moſt dreaded ſoveraine,
That from yourſelfe I doe this vertue bring,
And to yourſelfe doe it returne againe:
So from the ocean all rivers ſpring,
And tribute backe repay as to their king:
Right ſo from you all goodly vertues well
Into the reſt which round about you ring,
Faire lords and ladies which about you dwell,
And doe adorne your court, where courteſies excell.

CANTO I.

Calidore ſaves from Maleffort
A damzell uſed vylde:
Doth vanquiſh Crudor; and doth make
Briana wexe more mylde.

I.

OF court it ſeemes men courteſie doe call,
For that it there moſt uſeth to abound;
And well beſeemeth that in princes hall
That vertue ſhould be plentifully found,
Which of all goodly manners is the ground,
And roote of civill converſation:
Right ſo in faery court it did redound,
Where curteous knights and ladies moſt did won
Of all on earth, and made a matchleſſe paragon:

II.

But mongſt them all was none more courteous knight
Then Calidore, beloved over all,
In whom it ſeemes that gentleneſſe of ſpright
And manners mylde were planted naturall;
To which he adding comely guize withall
And gracious ſpeach, did ſteale mens hearts away:
Nathleſſe thereto he was full ſtout and tall,
And well approv'd in batteilous affray,
That him did much renowme, and far his fame diſplay.

III.

Ne was there knight ne was there lady found
In faery court, but him did deare embrace
For his faire uſage and conditions ſound,
The which in all mens liking gayned place,
And with the greateſt purchaſt greateſt grace;
Which he could wiſely uſe, and well apply,
To pleaſe the beſt, and th'evill to embaſe:
For he loathd leaſing and baſe flattery,
And loved ſimple truth and ſtedfaſt honeſty.

IV.

And now he was in travell on his way,
Uppon an hard adventure ſore beſtad,
Whenas by chaunce he met uppon a day
With Artegall, returning yet halfe ſad
From his late conqueſt which he gotten had:
Who whenas each of other had a ſight,
They knew themſelves, and both their perſons rad:
When Calidore thus firſt; *Haile nobleſt knight*
Of all this day on ground that breathen living ſpright:

V.

Now tell, if pleaſe you, of the good ſucceſſe
Which ye have had in your late enterprize.
To whom ſir Artegall gan to expreſſe
His whole exploite and valorous emprize
In order as it did to him arize.
Now happy man, ſaid then ſir Calidore,
Which have ſo goodly, as ye can devize,
Atchiev'd ſo hard a queſt, as few before;
That ſhall you moſt renowmed make for evermore.

VI.

But where ye ended have, now I begin
To tread an endleſſe trace withouten guyde
Or good direction, how to enter in
Or how to iſſue forth in waies untryde,
In perils ſtrange, in labours long and wide;
In which although good fortune me befall,
Yet ſhall it not by none be teſtifyde.
What is that queſt, quoth then ſir Artegall,
That you into ſuch perils preſently doth call?

VII.

The Blattant beaſt, quoth he, *I doe purſew,*
And through the world inceſſantly doe chaſe,
Till I him overtake, or elſe ſubdew:
Yet know I not or how or in what place
To find him out, yet ſtill I forward trace.
What is that Blattant beaſt, then he replide?
It is a monſter bred of helliſhe race,
Then anſwered he, *which often hath annoyd*
Good knights and ladies true, and many elſe deſtroyd.

VIII.

Of Cerberus whilome he was begot,
And fell Chimaera in her darkeſome den,
Through fowle commixture of his filthy blot;
Where he was foſtred long in Stygian fen,
Till he to perfect ripeneſſe grew; and then
Into this wicked world he forth was ſent
To be the plague and ſcourge of wretched men:
Whom with vile tongue and venemous intent
He ſore doth wound, and bite, and cruelly torment.

IX.

Then ſince the ſalvage iſland I did leave,
Sayd Artegall, *I ſuch a beaſt did ſee,*
The which did ſeeme a thouſand tongues to have,
That all in ſpight and malice did agree,
With which he bayd and loudly barkt at mee
As if that he attonce would me devoure:
But I that knew myſelfe from perill free
Did nought regard his malice nor his powre;
But he the more his wicked poyſon forth did poure.

X.

That ſurely is that beaſt, ſaide Calidore,
Which I purſue, of whom I am right glad
To beare theſe tidings which of none afore
Through all my weary travell I have had:
Yet now ſome hope your words unto me add.
Now God you ſpeed, quoth then ſir Artegall,
And keepe your body from the daunger drad:
For ye have much adoe to deale withall.
So both tooke goodly leave, and parted ſeverall.

XI.

Sir Calidore thence travelled not long,
Whenas by chaunce a comely ſquire he found,
That thorough ſome more mighty enemies wrong
Both hand and foote unto a tree was bound;
Who ſeeing him from farre, with piteous ſound
Of his ſhrill cries him called to his aide:
To whom approching in that painefull ſtound
When he him ſaw, for no demaunds he ſtaide,
But firſt him loſde, and afterwards thus to him ſaide;

XII, *Unhappy*

XII.

Unhappy ſquire, what hard miſhap thee brought
Into this bay of perill and diſgrace?
What cruell hand thy wretched thraldome wrought,
And thee captived in this ſhamefull place?
To whom he anſwered thus; *My hapleſſe caſe*
Is not occaſiond through my miſdeſert,
But through misfortune, which did me abaſe
Unto this ſhame, and my young hope ſubvert,
Ere that I in her guilefull traines was well expert.

XIII.

Not farre from hence, uppon yond rocky hill,
Hard by a ſtreight there ſtands a caſtle ſtrong,
Which doth obſerve a cuſtome lewd and ill,
And it hath long mayntaind with mighty wrong:
For may no knight nor lady paſſe along
That way, (and yet they needs muſt paſſe that way
By reaſon of the ſtreight and rocks among)
But they that ladies lockes doe ſhave away,
And that knights berd for toll, which they for paſſage pay.

XIV.

A ſhamefull uſe as ever I did heare,
Sayd Calidore, *and to be overthrowne.*
But by what meanes did they at firſt it reare,
And for what cauſe? tell if thou have it knowne.
Sayd then that ſquire; *The lady which doth owne*
This caſtle, is by name Briana hight;
Then which a prouder lady liveth none:
She long time hath deare lov'd a doughty knight,
And ſought to win his love by all the meanes ſhe might.

XV.

His name is Crudor; who through high diſdaine
And proud deſpight of his ſelfe-pleaſing mynd,
Refuſed hath to yeeld her love againe,
Untill a mantle ſhe for him doe fynd
With beards of knights and locks of ladies lynd:
Which to provide ſhe hath this caſtle dight,
And therein hath a ſeneſchall aſſynd,
Cald Maleffort, a man of mickle might,
Who executes her wicked will with worſe deſpight.

XVI.

He this ſame day, as I that way did come
With a faire damzell, my beloved deare,
In execution of her lawleſſe doome
Did ſet uppon us flying both for feare;
For little bootes againſt him hand to reare:
Me firſt he tooke unhable to withſtond,
And whiles he her purſued every where,
Till his returne unto this tree he bond;
Ne wote I ſurely whether her he yet have fond.

XVII.

Thus whiles they ſpake they heard a ruefull ſhrieke
Of one loud crying, which they ſtreightway gheſt
That it was ſhe the which for helpe did ſeeke.
Tho looking up unto the cry to leſt,
They ſaw that carle from farre with hand unbleſt
Hayling that mayden by the yellow heare,
That all her garments from her ſnowy breſt,
And from her head her lockes he nigh did teare,
Ne would he ſpare for pitty, nor refraine for feare.

XVIII.

Which haynous ſight when Calidore beheld,
Eftſoones he looſd that ſquire, and ſo him left
With hearts diſmay and inward dolour queld,
For to purſue that villaine, which had reft
That piteous ſpoile by ſo iniurious theft:
Whom overtaking, loude to him he cryde;
Leave, faytor, quickely that miſgotten weft
To him that hath it better iuſtifyde,
And turne thee ſoone to him of whom thou art defyde.

XIX.

Who hearkning to that voice himſelfe upreard,
And ſeeing him ſo fiercely towardes make
Againſt him ſtoutly ran, as nought afeard,
But rather more enrag'd for thoſe words ſake;
And with ſterne count'naunce thus unto him ſpake;
Art thou the caytive that defyeſt me,
And for this mayd, whoſe party thou doeſt take,
Wilt give thy beard, though it but little bee?
Yet ſhall it not her lockes for raunſome fro me free.

XX.

With that he fiercely at him flew, and layd
On hideous ſtrokes with moſt importune might,
That oft he made him ſtagger as unſtayd,
And oft recuile to ſhunne his ſharpe deſpight:
But Calidore, that was well ſkild in fight,
Him long forbore, and ſtill his ſpirite ſpar'd,
Lying in waite how him he damadge might:
But when he felt him ſhrinke, and come to ward,
He greater grew, and gan to drive at him more hard.

XXI.

Like as a water-ſtreame, whoſe ſwelling ſourſe
Shall drive a mill, within ſtrong bancks is pent,
And long reſtrayned of his ready courſe;
So ſoone as paſſage is unto him lent,
Breakes forth, and makes his way more violent:
Such was the fury of ſir Calidore,
When once he felt his foe-man to relent;
He fiercely him purſu'd, and preſſed ſore,
Who as he ſtill decayd, ſo he encreaſed more.

XXII.

The heavy burden of whoſe dreadfull might
Whenas the carle no longer could ſuſtaine,
His heart gan faint, and ſtreight he tooke his flight
Toward the caſtle, where if need conſtraine
His hope of refuge uſed to remaine:
Whom Calidore perceiving faſt to flie,
He him purſu'd and chaced through the plaine,
That he for dread of death gan loude to crie
Unto the ward to open to him haſtilie.

XXIII.

They from the wall him ſeeing ſo aghaſt,
The gate ſoone opened to receive him in;
But Calidore did follow him ſo faſt,
That even in the porch he him did win,
And cleft his head aſunder to his chin:
The carkaſſe tumbling downe within the dore
Did choke the entraunce with a lumpe of ſin,
That it could not be ſhut, whileſt Calidore
Did enter in, and ſlew the porter on the flore.

XXIV.

With that the reſt the which the caſtle kept
About him flockt, and hard at him did lay;
But he them all from him full lightly ſwept,
As doth a ſteare in heat of ſommers day
With his long taile the bryzes bruſh away.
Thence paſſing forth into the hall he came,
Where of the lady ſelfe in ſad diſmay
He was ymett, who with uncomely ſhame
Gan him ſalute, and fowle upbrayd with faulty blame:

XXV.

Falſe traytor knight, ſayd ſhe, *no knight at all,*
But ſcorne of armes, that haſt with guilty hand
Murdred my men, and ſlaine my ſeneſchall;
Now comeſt thou to rob my houſe unmand,
And ſpoile myſelfe that cannot thee withſtand?
Yet doubt thou not, but that ſome better knight
Then thou, that ſhall thy treaſon underſtand,
Will it avenge, and pay thee with thy right:
And if none do, yet ſhame ſhall thee with ſhame requight.

XXVI.

Much was the knight abaſhed at that word;
Yet anſwer'd thus; *Not unto me the ſhame,*
But to the ſhamefull doer it afford.
Bloud is no blemiſh; for it is no blame
To puniſh thoſe that doe deſerve the ſame;
But they that breake bands of civilitie,
And wicked cuſtomes make, thoſe doe defame
Both noble armes and gentle curteſie:
No greater ſhame to man then inhumanitie.

XXVII.

Then doe yourſelfe for dread of ſhame forgoe
This evill manner, which ye here maintaine,
And doe inſtead thereof mild curt'ſie ſhowe
To all that paſſe: that ſhall you glory gaine
More then his love, which thus ye ſeeke t'obtaine.
Wherewith all full of wrath ſhe thus replyde;
Vile recreant, know that I doe much diſdaine
Thy courteous lore, that doeſt my love deride,
Who ſcornes thy ydle ſcoffe, and bids thee be defyde.

XXVIII.

To take defiaunce at a ladies word,
Quoth he, *I hold it no indignity*;
But were he here, that would it with his ſword
Abett, perhaps he mote it deare aby.
Cowherd, quoth ſhe, *were not that thou wouldſt fly*
Ere he doe come, he ſhould be ſoone in place.
If I doe ſo, ſayd he, *then liberty*
I leave to you for aye me to diſgrace
With all thoſe ſhames, that erſt ye ſpake me to deface.

XXIX.

With that a dwarfe ſhe cald to her in haſt,
And taking from her hand a ring of gould
(A privy token which betweene them paſt)
Bad him to flie with all the ſpeed he could
To Crudor, and deſire him that he would
Vouchſafe to reſkue her againſt a knight,
Who through ſtrong powre had now herſelfe in hould,
Having late ſlaine her ſenechall in fight,
And all her people murdred with outragious might.

XXX.

The dwarfe his way did haſt, and went all night;
But Calidore did with her there abyde
The comming of that ſo much threatned knight;
Where that diſcourteous dame with ſcornfull pryde
And fowle entreaty him indignifyde,
That yron heart it hardly could ſuſtaine:
Yet he that could his wrath full wiſely guyde
Did well endure her womaniſh diſdaine,
And did himſelfe from fraile impatience refraine.

XXXI.

The morrow next before the lampe of light
Above the earth upreard his flaming head,
The dwarf which bore that meſſage to her knight
Brought aunſwere backe, that ere he taſted bread
He would her ſuccour, and alive or dead
Her foe deliver up into her hand:
Therefore he wild her doe away all dread;
And that of him ſhe mote aſſured ſtand
He ſent to her his baſenet as a faithfull band.

XXXII.

Thereof full blyth the lady ſtreight became,
And gan t'augment her bitterneſſe much more:
Yet no whit more appalled for the ſame,
Ne ought diſmayed was ſir Calidore;
But rather did more chearefull ſeeme therefore:
And having ſoone his armes about him dight
Did iſſue forth to meete his foe afore;
Where long he ſtayed not, whenas a knight
He ſpide come pricking on with all his powre and might.

XXXIII.

Well weend he ſtreight that he ſhould be the ſame
Which tooke in hand her quarrell to maintaine;
Ne ſtayd to aſke if it were he by name,
But coucht his ſpeare, and ran at him amaine.
They bene ymett in middeſt of the plaine
With ſo fell fury and diſpiteous forſe,
That neither could the others ſtroke ſuſtaine,
But rudely rowld to ground both man and horſe,
Neither of other taking pitty nor remorſe.

XXXIV.

But Calidore uproſe againe full light,
Whiles yet his foe lay faſt in ſenceleſſe ſound;
Yet would he not him hurt although he might:
For ſhame he weend a ſleeping wight to wound.
But when Briana ſaw that drery ſtound,
There where ſhe ſtood uppon the caſtle-wall,
She deem'd him ſure to have bene dead on ground;
And made ſuch piteous mourning therewithall,
That from the battlements ſhe ready ſeem'd to fall.

XXXV.

Nathleſſe at length himſelfe he did upreare
In luſtleſſe wiſe; as if againſt his will,
Ere he had ſlept his fill, he wakened were,
And gan to ſtretch his limbs; which feeling ill
Of his late fall, awhile he reſted ſtill:
But when he ſaw his foe before in vew,
He ſhooke off luſkiſhneſſe, and courage chill
Kindling afreſh gan battell to renew,
To prove if better foote then horſebacke would enſew.

XXXVI.

There then began a fearefull cruell fray
Betwixt them two for mayſtery of might:
For both were wondrous practicke in that play,
And paſſing well expert in ſingle fight,
And both inflam'd with furious deſpight;
Which as it ſtill encreaſt, ſo ſtill increaſt
Their cruell ſtrokes and terrible affright;
Ne once for ruth their rigour they releaſt,
Ne once to breath awhile their angers tempeſt ceaſt.

XXXVII.

Thus long they trac'd and traverſt to and fro,
And tryde all waies how each mote entrance make
Into the life of his malignant foe;
They hew'd their helmes, and plates aſunder brake,
As they had pot-ſhares bene; for nought mote ſlake
Their greedy vengeaunces but goary blood;
That at the laſt like to a purple lake
Of bloudy gore congeal'd about them ſtood,
Which from their riven ſides forth guſhed like a flood.

XXXVIII.

At length it chaunſt that both their hands on hie
At once did heave with all their powre and might,
Thinking the utmoſt of their force to trie,
And prove the finall fortune of the fight;
But Calidore, that was more quicke of ſight
And nimbler-handed then his enemie,
Prevented him before his ſtroke could light,
And on the helmet ſmote him formerlie,
That made him ſtoupe to ground with meeke humilitie:

XXXIX.

And ere he could recover foote againe,
He following that faire advantage faſt,
His ſtroke redoubled with ſuch might and maine,
That him upon the ground he groveling caſt;
And leaping to him light would have unlaſt
His helme, to make unto his vengeance way:
Who ſeeing in what daunger he was plaſt,
Cryde out, *Ah mercie, ſir, doe me not ſlay,*
But ſave my life which lot before your foot doth lay.

XL. With

XL.

With that his mortall hand awhile he ſtayd;
And having ſomewhat calm'd his wrathfull heat
With goodly patience, thus he to him ſayd,
And is the boaſt of that proud ladies threat,
That menaced me from the field to beat,
Now brought to this? by this now may ye learne
Strangers no more ſo rudely to entreat;
But put away proud looke and uſage ſterne,
The which ſhal nought to you but foule diſhonor yearne:

XLI.

For nothing is more blamefull to a knight,
That court'ſie doth as well as armes profeſſe,
However ſtrong and fortunate in fight,
Then the reproch of pride and cruelneſſe:
In vaine he ſeeketh others to ſuppreſſe,
Who hath not learnd himſelfe firſt to ſubdew:
All fleſh is frayle and full of fickleneſſe,
Subiect to fortunes chance, ſtill chaunging new;
What haps to day to me to morrow may to you.

XLII.

Who will not mercie unto others ſhew,
How can he mercy ever hope to have?
To pay each with his owne is right and dew:
Yet ſince ye mercie now doe need to crave,
I will it graunt, your hopeleſſe life to ſave,
With theſe conditions which I will propound;
Firſt, that ye better ſhall yourſelfe behave
Unto all errant knights, whereſo on ground;
Next that ye ladies ayde in every ſtead and ſtound.

XLIII.

The wretched man, that all this while did dwell
In dread of death, his heaſts did gladly heare,
And promiſt to performe his precept well,
And whatſoever elſe he would requere.
So ſuffring him to riſe, he made him ſweare
By his owne ſword and by the croſſe thereon
To take Briana for his loving fere
Withouten dowre or compoſition;
But to releaſe his former foule condition.

XLIV. All

XLIV.

All which accepting, and with faithfull oth
 Bynding himſelfe moſt firmely to obay,
 He up aroſe, however liefe or loth,
 And ſwore to him true fealtie for aye.
 Then forth he cald from ſorrowfull diſmay
 The ſad Briana which all this beheld;
 Who comming forth yet full of late affray,
 Sir Calidore up-cheard, and to her teld
All this accord to which he Crudor had compeld.

XLV.

Whereof ſhe now more glad then ſory earſt,
 All overcome with infinite affect
 For his exceeding courteſie, that pearſt
 Her ſtubborne hart with inward deepe effect,
 Before his feet herſelfe ſhe did proiect;
 And him adoring as her lives deare lord,
 With all due thankes and dutifull reſpect,
 Herſelfe acknowledg'd bound for that accord,
By which he had to her both life and love reſtord.

XLVI.

So all returning to the caſtle glad,
 Moſt ioyfully ſhe them did entertaine;
 Where goodly glee and feaſt to them ſhe made,
 To ſhew her thankefull mind and meaning faine,
 By all the meanes ſhe mote it beſt explaine:
 And after all, unto ſir Calidore
 She freely gave that caſtle for his paine,
 And herſelfe bound to him for evermore;
So wondrouſly now chaung'd from that ſhe was afore.

XLVII.

But Calidore himſelfe would not retaine
 Nor land nor fee for hyre of his good deede,
 But gave them ſtreight unto that ſquire againe,
 Whom from her ſeneſchall he lately freed,
 And to his damzell, as their rightfull meed,
 For recompence of all their former wrong:
 There he remaind with them right well agreed,
 Till of his wounds he wexed hole and ſtrong,
And then to his firſt queſt he paſſed forth along.

CANTO

CANTO II.

Calidore ſees young Triſtram ſlay
A proud diſcourteous knight:
He makes him ſquire, and of him learnes
His ſtate and preſent plight.

I.

WHAT vertue is ſo fitting for a knight,
Or for a ladie whom a knight ſhould love,
As curteſie, to beare themſelves aright
To all of each degree as doth behove?
For whether they be placed high above
Or low beneath, yet ought they well to know
Their good, that none them rightly may reprove
Of rudeneſſe, for not yeelding what they owe:
Great ſkill it is ſuch duties timely to beſtow.

II.

Thereto great helpe dame Nature ſelfe doth lend;
For ſome ſo goodly gratious are by kind,
That every action doth them much commend,
And in the eyes of men great liking find;
Which others that have greater ſkill in mind,
Though they enforce themſelves, cannot attaine:
For everie thing to which one is inclin'd
Doth beſt become and greateſt grace doth gaine:
Yet praiſe likewiſe deſerve good thewes enforſt with paine.

III.

That well in courteous Calidore appeares;
Whoſe every deed and word that he did ſay,
Was like enchantment, that through both the eyes
And both the eares did ſteale the hart away.
He now againe is on his former way
To follow his firſt queſt, whenas he ſpyde
A tall young man, from thence not farre away,
Fighting on foot, as well he him deſcryde,
Againſt an armed knight that did on horſebacke ryde.

IV. And

IV.

And them beſide a ladie faire he ſaw
Standing alone on foot in foule array;
To whom himſelfe he haſtily did draw
To weet the cauſe of ſo uncomely fray,
And to depart them, if ſo be he may:
But ere he came in place, that youth had kild
That armed knight, that low on ground he lay;
Which when he ſaw, his hart was inly child
With great amazement, and his thought with wonder fild.

V.

Him ſtedfaſtly he markt, and ſaw to bee
A goodly youth of amiable grace,
Yet but a ſlender ſlip, that ſcarſe did ſee
Yet ſeventeene yeares, but tall and faire of face,
That ſure he deem'd him borne of noble race:
All in a woodmans iacket he was clad
Of lincolne greene, belayd with ſilver lace;
And on his head an hood with aglets ſprad,
And by his ſide his hunters horne he hanging had.

VI.

Buskins he wore of coſtlieſt cordwayne,
Pinckt upon gold, and paled part per part,
As then the guize was for each gentle ſwayne;
In his right hand he held a trembling dart,
Whoſe fellow he before had ſent apart;
And in his left he held a ſharpe bore-ſpeare,
With which he wont to launch the ſalvage hart
Of many a lyon and of many a beare,
That firſt unto his hand in chaſe did happen neare.

VII.

Whom Calidore awhile well having vewed,
At length beſpake; *What meanes this, gentle ſwaine?*
Why hath thy hand too bold itſelfe embrewed
In blood of knight, the which by thee is ſlaine,
By thee no knight; which armes impugneth plaine?
Certes, ſaid he, *loth were I to have broken*
The law of armes; yet breake it ſhould againe,
Rather then let myſelfe of wight be ſtroken,
So long as theſe two armes were able to be wroken.

VIII.

For not I him, as this his ladie here
May witneſſe well, did offer firſt to wrong,
Ne ſurely thus unarm'd I likely were;
But he me firſt through pride and puiſſance ſtrong
Aſſayld, not knowing what to armes doth long.
Perdie great blame, then ſaid ſir Calidore,
For armed knight a wight unarm'd to wrong:
But then aread, thou gentle chyld, wherefore
Betwixt you two began this ſtrife and ſterne uprore.

IX.

That ſhall I ſooth, ſaid he, *to you declare.*
I, whoſe unryper yeares are yet unfit
For thing of weight or worke of greater care,
Doe ſpend my dayes and bend my careleſſe wit
To ſalvage chace, where I thereon may hit
In all this forreſt and wyld woodie raine:
Where, as this day I was enraunging it,
I chaunſt to meete this knight who there lyes ſlaine,
Together with this ladie, paſſing on the plaine.

X.

The knight, as ye did ſee, on horſebacke was,
And this his ladie, that him ill became,
On her faire feet by his horſe-ſide did pas
Through thicke and thin, unfit for any dame:
Yet not content, more to increaſe his ſhame,
Whenſo ſhe lagged, as ſhe needs mote ſo,
He with his ſpeare (that was to him great blame)
Would thumpe her forward and inforce to goe,
Weeping to him in vaine and making piteous woe.

XI.

Which when I ſaw, as they me paſſed by,
Much was I moved in indignant mind,
And gan to blame him for ſuch cruelty
Towards a ladie, whom with uſage kind
He rather ſhould have taken up behind:
Wherewith he wroth and full of proud diſdaine
Tooke in foule ſcorne that I ſuch fault did find,
And me in lieu thereof revil'd againe,
Threatning to chaſtize me, as doth t'a chyld pertaine.

XII.

Which I no leſſe diſdayning, backe returned
His ſcornefull taunts unto his teeth againe,
That he ſtreightway with haughtie choler burned,
And with his ſpeare ſtrooke me one ſtroke or twaine;
Which I, enforſt to beare though to my paine,
Caſt to requite; and with a ſlender dart,
Fellow of this I beare, throwne not in vaine,
Strooke him, as ſeemeth, underneath the hart,
That through the wound his ſpirit ſhortly did depart.

XIII.

Much did ſir Calidore admyre his ſpeach
Tempred ſo well, but more admyr'd the ſtroke
That through the mayles had made ſo ſtrong a breach
Into his hart, and had ſo ſternely wroke
His wrath on him that firſt occaſion broke:
Yet reſted not, but further gan inquire
Of that ſame ladie, whether what he ſpoke
Were ſoothly ſo, and that th' unrighteous ire
Of her owne knight had given him his owne due hire.

XIV.

Of all which whenas ſhe could nought deny,
But cleard that ſtripling of th'imputed blame,
Sayd then ſir Calidore, *Neither will I*
Him charge with guilt, but rather doe quite clame:
For what he ſpake, for you he ſpake it, dame;
And what he did, he did himſelfe to ſave:
Againſt both which that knight wrought knightleſſe ſhame:
For knights and all men this by nature have,
Towards all women-kind them kindly to behave.

XV.

But ſith that he is gone irrevocable,
Pleaſe it you, ladie, to us to aread,
What cauſe could make him ſo diſhonourable
To drive you ſo on foot, unfit to tread,
And lackey by him, gainſt all womanhead?
Certes, ſir knight, ſayd ſhe, *full loth I were*
To rayſe a lyving blame againſt the dead:
But ſince it me concernes myſelfe to clere,
I will the truth diſcover as it chaunſt whylere.

XVI.

This day, as he and I together roade
Upon our way to which we weren bent,
We chaunſt to come foreby a covert glade
Within a wood, whereas a ladie gent
Sate with a knight in ioyous iolliment
Of their franke loves, free from all gealous ſpyes:
Faire was the ladie ſure, that mote content
An hart not carried with too curious eyes,
And unto him did ſhew all lovely courteſyes.

XVII.

Whom when my knight did ſee ſo lovely faire,
He inly gan her lover to envy,
And wiſh that he part of his ſpoyle might ſhare;
Whereto whenas my preſence he did ſpy
To be a let, he bad me by and by
For to alight: but when as I was loth
My loves owne part to leave ſo ſuddenly,
He with ſtrong hand down from his ſteed me throw'th,
And with preſumpteous powre againſt that knight ſtreight go'th.

XVIII.

Unarm'd all was the knight; as then more meete
For ladies ſervice and for loves delight,
Then fearing any foeman there to meete;
Whereof he taking oddes, ſtreight bids him dight
Himſelfe to yeeld his love or elſe to fight:
Whereat the other ſtarting up diſmayd,
Yet boldly anſwer'd, as he rightly might,
To leave his love he ſhould be ill apayd,
In which he had good right gaynſt all that it gaineſayd.

XIX.

Yet ſince he was not preſently in plight
Her to defend, or his to iuſtifie,
He him requeſted, as he was a knight,
To lend him day his better right to trie,
Or ſtay till he his armes, which were thereby,
Might lightly fetch: but he was fierce and whot,
Ne time would give, nor any termes aby,
But at him flew, and with his ſpeare him ſmot;
From which to thinke to ſave himſelfe it booted not.

XX.

Meanewhile his ladie, which this outrage ſaw,
Whileſt they together for the quarrey ſtrove,
Into the covert did herſelfe withdraw,
And cloſely hid herſelfe within the grove.
My knight hers ſoone, as ſeemes, to daunger drove
And left ſore wounded: but when her he miſt,
He woxe halfe mad; and in that rage gan rove
And range through all the wood, whereſo he wiſt
She hidden was, and ſought her ſo long as him liſt.

XXI.

But whenas her he by no meanes could find,
After long ſearch and chauff he turned backe
Unto the place where me he left behind:
There gan he me to curſe and ban, for lacke
Of that faire bootie, and with bitter wracke
To wreake on me the guilt of his owne wrong:
Of all which I yet glad to beare the packe
Strove to appeaſe him, and perſwaded long;
But ſtill his paſſion grew more violent and ſtrong.

XXII.

Then as it were t'avenge his wrath on mee,
When forward we ſhould fare, he flat refuſed
To take me up (as this young man did ſee)
Upon his ſteed, for no iuſt cauſe accuſed,
But forſt to trot on foot, and foule miſuſed,
Pounching me with the butt-end of his ſpeare,
In vaine complayning to be ſo abuſed;
For he regarded neither playnt nor teare;
But more enforſt my paine, the more my plaints to heare.

XXIII.

So paſſed we, till this young man us met;
And being moov'd with pittie of my plight
Spake, as was meet, for eaſe of my regret:
Whereof befell what now is in your ſight.
Now ſure, then ſaid ſir Calidore, *and right*
Me ſeemes, that him befell by his owne fault:
Whoever thinkes through confidence of might,
Or through ſupport of count'nance proud and hault,
To wrong the weaker, oft falles in his owne aſſault.

XXIV.

Then turning backe unto that gentle boy,
Which had himſelfe ſo ſtoutly well acquit;
Seeing his face ſo lovely ſterne and coy,
And hearing th'anſweres of his pregnant wit,
He prayſd it much, and much admyred it;
That ſure he weend him born of noble blood,
With whom thoſe graces did ſo goodly fit:
And when he long had him beholding ſtood,
He burſt into theſe wordes, as to him ſeemed good;

XXV.

Faire gentle ſwayne, and yet as ſtout as fayre,
That in theſe woods amongſt the nymphs doſt wonne,
Which daily may to thy ſweete lookes repayre,
As they are wont unto Latonaes *ſonne*
After his chace on woodie Cynthus *donne:*
Well may I certes ſuch an one thee read,
As by thy worth thou worthily haſt wonne,
Or ſurely borne of ſome heroicke ſead,
That in thy face appeares and gratious goodlyhead.

XXVI.

But ſhould it not diſpleaſe thee it to tell
(Unleſſe thou in theſe woods thyſelfe conceale
For love amongſt the woodie gods to dwell)
I would thyſelfe require thee to reveale;
For deare affection and unfayned zeale
Which to thy noble perſonage I beare,
And wiſh thee grow in worſhip and great weale:
For ſince the day that armes I firſt did reare,
I never ſaw in any greater hope appeare.

XXVII.

To whom then thus the noble youth; *May be,*
Sir knight, that by diſcovering my eſtate,
Harme may ariſe unweeting unto me;
Natheleſſe, ſith ye ſo courteous ſeemed late,
To you I will not feare it to relate:
Then wote ye that I am a Briton *borne,*
Sonne of a king, however thorough fate
Or fortune I my countrie have forlone,
And loſt the crowne which ſhould my head by right adorne:

XXVIII. *And*

XXVIII.

And Triſtram is my name, the onely heire
Of good king Meliogras which did rayne
In Cornewale, till that he through lives deſpeirt
Untimely dyde, before I did attaine
Ripe yeares of reaſon, my right to maintaine:
After whoſe death, his brother ſeeing mee
An infant, weake a kingdome to ſuſtaine,
Upon him tooke the roiall high degree,
And ſent me, where him liſt, inſtructed for to bee.

XXIX.

The widow queene my mother, which then hight
Faire Emiline, conceiving then great feare
Of my fraile ſafetie, reſting in the might
Of him that did the kingly ſcepter beare,
Whoſe gealous dread induring not a peare
Is wont to cut off all that doubt may breed,
Thought beſt away me to remove ſomewhere
Into ſome forrein land, whereas no need
Of dreaded daunger might his doubtfull humor feed.

XXX.

So taking counſell of a wiſe man red,
She was by him adviz'd to ſend me quight
Out of the countrie wherein I was bred,
The which the fertile Lioneſſe is hight,
Into the land of Faerie, where no wight
Should weet of me, nor worke me any wrong:
To whoſe wiſe read ſhe hearkning ſent me ſtreight
Into this land, where I have wond thus long
Since I was ten yeares old, now growen to ſtature ſtrong.

XXXI.

All which my daies I have not lewdly ſpent,
Nor ſpilt the bloſſome of my tender yeares
In ydleſſe; but as was convenient
Have trayned bene with many noble feres
In gentle thewes and ſuch like ſeemly leres:
Mongſt which my moſt delight hath alwaies been
To hunt the ſalvage chace amongſt my peres
Of all that raungeth in the forreſt greene,
Of which none is to me unknowne that ev'r was ſeene.

XXXII.

Ne is there hauke which mantleth her on pearch,
Whether high towring or accoaſting low,
But I the meaſure of her flight doe ſearch,
And all her pray and all her diet know:
Such be our ioyes which in theſe forreſts grow:
Onely the uſe of armes, which moſt I ioy,
And fitteth moſt for noble ſwayne to know,
I have not taſted yet, yet paſt a boy,
And being now high time theſe ſtrong ioynts to imploy.

XXXIII.

Therefore, good ſir, ſith now occaſion fit
Doth fall, whoſe like hereafter ſeldome may,
Let me this crave, unworthy though of it,
That ye will make me ſquire without delay,
That from henceforth in batteilous array
I may beare armes, and learne to uſe them right;
The rather ſince that fortune hath this day
Given to me the ſpoile of this dead knight,
Theſe goodly gilden armes which I have won in fight.

XXXIV.

All which when well ſir Calidore had heard,
Him much more now then earſt he gan admire,
For the rare hope which in his yeares appear'd,
And thus replide; *Faire chyld, the high deſire*
To love of armes, which in you doth aſpire,
I may not certes without blame denie;
But rather wiſh that ſome more noble hire
(Though none more noble then is chevalrie)
I had you to reward with greater dignitie.

XXXV.

There him he cauſd to kneele, and made to ſweare
Faith to his knight, and truth to ladies all,
And never to be recreant for feare
Of perill, or of ought that might befall:
So he him dubbed, and his Squire did call.
Full glad and ioyous then young Triſtram grew;
Like as a flowre, whoſe ſilken leaves ſmall
Long ſhut up in the bud from heavens vew,
At length breaks forth, and brode diſplayes his ſmyling hew.

XXXVI.

Thus when they long had treated to and fro,
And Calidore betooke him to depart,
Chyld Triſtram prayd that he with him might goe
On his adventure, vowing not to ſtart,
But wayt on him in every place and part;
Whereat ſir Calidore did much delight,
And greatly ioy'd at his ſo noble hart,
In hope he ſure would prove a doughtie knight:
Yet for the time this anſwere he to him behight;

XXXVII.

Glad would I ſurely be, thou courteous ſquire,
To have thy preſence in my preſent queſt,
That mote thy kindled courage ſet on fire,
And flame forth honour in thy noble breſt:
But I am bound by vow, which I profeſt
To my dread ſoveraine, when I it aſſayd,
That in atchievement of her high beheſt
I ſhould no creature ioyne unto mine ayde;
Forthy I may not graunt that ye ſo greatly prayde.

XXXVIII.

But ſince this ladie is all deſolate,
And needeth ſafegard now upon her way,
Ye may doe well in this her needfull ſtate
To ſuccour her from daunger of diſmay,
That thankfull guerdon may to you repay.
The noble ympe, of ſuch new ſervice fayne,
It gladly did accept, as he did ſay:
So taking courteous leave they parted twayne;
And Calidore forth paſſed to his former payne.

XXXIX.

But Triſtram then deſpoyling that dead knight
Of all thoſe goodly implements of prayſe,
Long fed his greedie eyes with the faire ſight
Of the bright mettall ſhyning like ſunne rayes;
Handling and turning them a thouſand wayes:
And after having them upon him dight,
He tooke that ladie, and her up did rayſe
Upon the ſteed of her owne late dead knight:
So with her marched forth as ſhe did him behight,

XL.
There to their fortune leave we them awhile,
And turne we backe to good ſir Calidore;
Who, ere he thence had traveild many a mile,
Came to the place whereas ye heard afore
This knight, whom Triſtram ſlew, had wounded ſore
Another knight in his deſpiteous pryde;
There he that knight found lying on the flore
With many wounds full perilous and wyde,
That all his garments and the graſſe in vermeill dyde:

XLI.
And there beſide him ſate upon the ground
His wofull ladie, piteouſly complayning
With loud laments that moſt unluckie ſtound,
And her ſad ſelfe with carefull hand conſtrayning
To wype his wounds, and eaſe their bitter payning:
Which ſorie ſight when Calidore did vew
With heavie eyne from teares uneath refrayning,
His mightie hart their mournefull caſe can rew,
And for their better comfort to them nigher drew:

XLII.
Then ſpeaking to the ladie, thus he ſaid,
Ye dolefull dame, let not your griefe empeach
To tell, what cruell hand hath thus arayd
This knight unarm'd with ſo unknightly breach
Of armes, that if I yet him nigh may reach,
I may avenge him of ſo foule deſpight.
The ladie hearing his ſo courteous ſpeach,
Gan reare her eyes as to the chearefull light,
And from her ſory hart few heavie words forth ſigh't:

XLIII.
In which ſhe ſhew'd, how that diſcourteous knight,
Whom Triſtram ſlew, them in that ſhadow found
Ioying together in unblam'd delight;
And him unarm'd, as now he lay on ground,
Charg'd with his ſpeare, and mortally did wound,
Withouten cauſe, but onely her to reave
From him, to whom ſhe was for ever bound:
Yet when ſhe fled into that covert greave,
He her not finding both them thus nigh dead did leave.

XLIV.

When Calidore this ruefull ſtorie had
Well underſtood, he gan of her demand,
What manner wight he was, and how yclad,
Which had this outrage wrought with wicked hand.
She then, like as ſhe beſt could underſtand,
Him thus deſcrib'd, to be of ſtature large,
Clad all in gilden armes, with azure band
Quartred athwart, and bearing in his targe
A ladie on rough waves row'd in a ſommer barge.

XLV.

Then gan ſir Calidore to gheſſe ſtreightway
By many ſignes which ſhe deſcribed had,
That this was he whom Triſtram earſt did ſlay,
And to her ſaid; *Dame, be no longer ſad;*
For he that hath your knight ſo ill beſtad
Is now himſelfe in much more wretched plight;
Theſe eyes him ſaw upon the cold earth ſprad,
The meede of his deſert for that deſpight,
Which to yourſelfe he wrought and to your loved knight.

XLVI.

Therefore, faire lady, lay aſide this griefe,
Which ye have gathered to your gentle hart
For that diſpleaſure; and thinke what reliefe
Were beſt deviſe for this your lovers ſmart;
And how ye may him hence, and to what part
Convay to be recur'd. ſhe thankt him deare,
Both for that newes he did to her impart,
And for the courteous care which he did beare
Both to her love and to herſelfe in that ſad dreare.

XLVII.

Yet could ſhe not deviſe by any wit,
How thence ſhe might convay him to ſome place;
For him to trouble ſhe it thought unfit,
That was a ſtraunger to her wretched caſe;
And him to beare, ſhe thought it thing too baſe.
Which whenas he perceiv'd he thus beſpake;
Faire lady, let it not you ſeeme diſgrace
To beare this burden on your dainty backe;
Myſelfe will beare a part, coportion of your packe.

XLVIII.

So off he did his ſhield, and downeward layd
Upon the ground, like to an hollow beare;
And powring balme, which he had long purvayd,
Into his wounds, him up thereon did reare,
And twixt them both with parted paines did beare,
Twixt life and death, not knowing what was donne:
Thence they him carried to a caſtle neare,
In which a worthy auncient knight did wonne:
Where what enſu'd ſhall in next canto be begonne.

CANTO III.

Calidore brings Priſcilla home,
Purſues the Blatant beaſt:
Saves Serena, whileſt Calepine
By Turpine is oppreſt.

I.

TRUE is, that whilome that good poet ſayd,
The gentle minde by gentle deeds is knowne:
For a man by nothing is ſo well bewrayd
As by his manners; in which plaine is ſhowne
Of what degree and what race he is growne:
For ſeldome ſeene a trotting ſtalion get
An ambling colt, that is his proper owne:
So ſeldome ſeene that one in baſeneſſe ſet
Doth noble courage ſhew with curteous manners met.

II.

But evermore contrary hath bene tryde,
That gentle bloud will gentle manners breed;
As well may be in Calidore deſcryde,
By late enſample of that courteous deed
Done to that wounded knight in his great need,
Whom on his backe he bore, till he him brought
Unto the caſtle where they had decreed:
There of the knight, the which that caſtle ought,
To make abode that night he greatly was beſought.

III.

He was to weete a man of full ripe yeares,
That in his youth had beene of mickle might,
And borne great ſway in armes amongſt his peares;
But now weake age had dimd his candle light:
Yet was he courteous ſtill to every wight,
And loved all that did to armes incline;
And was the father of that wounded knight,
Whom Calidore thus carried on his chine;
And Aldus was his name, and his ſonnes Aladine.

IV.

Who when he ſaw his ſonne ſo ill bedight
With bleeding wounds, brought home upon a beare
By a faire lady and a ſtraunger knight,
Was inly touched with compaſſion deare,
And deare affection of ſo dolefull dreare,
That he theſe words burſt forth; *Ah ſory boy,*
Is this the hope that to my hoary heare
Thou brings? aie me! is this the timely ioy,
Which I expected long, now turnd to ſad annoy?

V.

Such is the weakeneſſe of all mortall hope;
So tickle is the ſtate of earthly things;
That ere they come unto their aymed ſcope,
They fall too ſhort of our fraile reckonings,
And bring us bale and bitter ſorrowings
Inſtead of comfort, which we ſhould embrace:
This is the ſtate of keaſars and of kings;
Let none therefore, that is in meaner place,
Too greatly grieve at any his unlucky caſe.

VI.

So well and wiſely did that good old knight
Temper his griefe, and turned it to cheare,
To cheare his gueſts whom he had ſtayd that night,
And make their welcome to them well appeare;
That to ſir Calidore was eaſie geare:
But that faire lady would be cheard for nought,
But ſigh'd and ſorrow'd for her lover deare,
And inly did afflict her penſive thought,
With thinking to what caſe her name ſhould now be brought:

VII.

For ſhe was daughter to a noble lord
  Which dwelt thereby, who ſought her to affy
  To a great pere; but ſhe did diſaccord,
  Ne could her liking to his love apply,
  But lov'd this freſh young knight who dwelt her ny,
  The luſty Aladine, though meaner borne,
  And of leſſe livelood and hability;
  Yet full of valour, the which did adorne
His meaneſſe much, and make her th'others riches ſcorne.

VIII.

So having both found fit occaſion,
  They met together in that luckeleſſe glade;
  Where that proud knight in his preſumption
  The gentle Aladine did earſt invade,
  Being unarm'd and ſet in ſecret ſhade.
  Whereof ſhe now bethinking, gan t'advize
  How great a hazard ſhe at earſt had made
  Of her good fame; and further gan devize
How ſhe the blame might ſalve with coloured diſguize.

IX.

But Calidore with all good courteſie
  Fain'd her to frolicke, and to put away
  The penſive fit of her melancholie;
  And that old knight by all meanes did aſſay
  To make them both as merry as he may.
  So they the evening paſt till time of reſt;
  When Caldore in ſeemly good array
  Unto his bowre was brought, and there undreſt
Did ſleepe all night through weary travell of his queſt.

X.

But faire Priſcilla (ſo that lady hight)
  Would to no bed, nor take no kindely ſleepe,
  But by her wounded love did watch all night,
  And all the night for bitter anguiſh weepe,
  And with her teares his wounds did waſh and ſteepe.
  So well ſhe waſht them, and ſo well ſhe wacht him,
  That of the deadly ſwound, in which full deepe
  He drenched was, ſhe at the length diſpacht him,
And drove away the ſtound which mortally attacht him.

XI. The

XI.

The morrow next, when day gan to uplooke,
He alſo gan uplooke with drery eye,
Like one that out of deadly dreame awooke:
Where when he ſaw his faire Priſcilla by,
He deepely ſigh'd and groaned inwardly
To thinke of this ill ſtate, in which ſhe ſtood;
To which ſhe for his ſake had weetingly
Now brought herſelfe, and blam'd her noble blood:
For firſt, next after life, he tendered her good.

XII.

Which ſhe perceiving did with plenteous teares
His care more then her owne compaſſionate,
Forgetfull of her owne to minde his feares:
So both conſpiring gan to intimate
Each others griefe with zeale affectionate,
And twixt them twaine with equall care to caſt
How to ſave whole her hazarded eſtate;
For which the onely helpe now left them laſt
Seem'd to be Calidore: all other helpes were paſt.

XIII.

Him they did deeme, as ſure to them he ſeemed,
A courteous knight and full of faithfull truſt;
Therefore to him their cauſe they beſt eſteemed
Whole to commit, and to his dealing iuſt.
Earely, ſo ſoone as Titans beames forth bruſt
Through the thicke clouds, in which they ſteeped lay
All night in darkeneſſe duld with yron ruſt,
Calidore riſing up as freſh as day
Gan freſhly him addreſſe unto his former way.

XIV.

But firſt him ſeemed fit that wounded knight
To viſite after this nights perillous paſſe;
And to ſalute him if he were in plight,
And eke that lady his faire lovely laſſe.
There he him found much better then he was;
And moved ſpeach to him of things of courſe,
The anguiſh of his paine to over-paſſe:
Mongſt which he namely did to him diſcourſe
Of former daies miſhap, his ſorrowes wicked ſourſe.

XV.

Of which occaſion Aldine taking hold,
Gan breake to him the fortunes of his love,
And all his diſadventures to unfold;
That Calidore it dearly deepe did move:
In th'end his kyndly courteſie to prove,
He him by all the bands of love beſought,
And as it mote a faithfull friend behove,
To ſafe-conduct his love, and not for ought
To leave, till to her fathers houſe he had her brought.

XVI.

Sir Calidore his faith thereto did plight
It to performe: ſo after little ſtay,
That ſhe herſelfe had to the iourney dight,
He paſſed forth with her in faire array,
Fearleſſe, who ought did thinke or ought did ſay,
Sith his own thought he knew moſt cleare from wite:
So as they paſt together on their way,
He can devize this counter-caſt of ſlight,
To give faire colour to that ladies cauſe in ſight.

XVII.

Straight to the carkaſſe of that knight he went,
The cauſe of all this evill, who was ſlaine
The day before by iuſt avengement
Of noble Triſtram, where it did remaine;
There he the necke thereof did cut in twaine,
And tooke with him the head, the ſigne of ſhame.
So forth he paſſed thorough that daies paine,
Till to that ladies fathers houſe he came;
Moſt penſive man, through feare what of his childe became.

XVIII.

There he arriving boldly, did preſent
The fearefull lady to her father deare,
Moſt perfect pure and guiltleſſe innocent
Of blame, as he did on his knighthood ſweare,
Since firſt he ſaw her, and did free from feare
Of a diſcourteous knight, who her had reft,
And by outragious force away did beare:
Witneſſe thereof he ſhew'd his head there left,
And wretched life forlorne for vengement of his theft.

XIX. Moſt

XIX.

Moſt ioyfull man her ſire was her to ſee,
And heare th'adventure of her late miſchaunce;
And thouſand thankes to Calidore for fee
Of his large paines in her deliveraunce
Did yeeld; ne leſſe the lady did advaunce.
Thus having her reſtored truſtily,
As he had vow'd, ſome ſmall continuaunce
He there did make, and then moſt carefully
Unto his firſt exploite he did himſelfe apply.

XX.

So as he was purſuing of his queſt,
He chaunſt to come whereas a iolly knight
In covert ſhade himſelfe did ſafely reſt,
To ſolace with his lady in delight:
His warlike armes he had from him undight;
For that himſelfe he thought from daunger free,
And far from envious eyes that mote him ſpight;
And eke the lady was full faire to ſee,
And courteous withall, becomming her degree.

XXI.

To whom ſir Calidore approaching nye,
Ere they were well aware of living wight,
Them much abaſht, but more himſelfe thereby,
That he ſo rudely did uppon them light,
And troubled had their quiet loves delight:
Yet ſince it was his fortune, not his fault,
Himſelfe thereof he labour'd to acquite,
And pardon crav'd for his ſo raſh default,
That he gainſt courteſie ſo fowly did default.

XXII.

With which his gentle words and goodly wit
He ſoone allayd that knights conceiv'd diſpleaſure,
That he beſought him downe by him to ſit,
That they mote treat of things abrode at leaſure,
And of adventures, which had in his meaſure
Of ſo long waies to him befallen late.
So downe he ſate, and with delightfull pleaſure
His long adventures gan to him relate,
Which he endured had through daungerous debate:

XXIII.

Of which whileſt they diſcourſed both together,
The faire Serena (ſo his lady hight)
Allur'd with myldneſſe of the gentle wether
And pleſaunce of the place, the which was dight
With divers flowres diſtinct with rare delight,
Wandred about the fields, as liking led
Her wavering luſt after her wandring ſight,
To make a garland to adorne her hed,
Without ſuſpect of ill or daungers hidden dred.

XXIV.

All ſodainely out of the forreſt nere
The Blatant beaſt forth ruſhing unaware
Caught her thus looſely wandring here and there;
And in his wide great mouth away her bare,
Crying aloud to ſhew her ſad misfare
Unto the knights, and calling oft for ayde;
Who with the horrour of her hapleſſe care
Haſtily ſtarting up like men diſmayde,
Ran after faſt to reſkue the diſtreſſed mayde.

XXV.

The beaſt with their purſuit incited more
Into the wood was bearing her apace
For to have ſpoyled her, when Calidore,
Who was more light of foote and ſwift in chace,
Him overtooke in middeſt of his race;
And fiercely charging him with all his might
Forſt to forgoe his pray there in the place,
And to betake himſelfe to fearefull flight;
For he durſt not abide with Calidore to fight.

XXVI.

Who natheleſſe when he the lady ſaw
There left on ground though in full evill plight,
Yet knowing that her knight now neare did draw,
Staide not to ſuccour her in that affright,
But follow'd faſt the monſter in his flight:
Through woods and hils he follow'd him ſo faſt,
That he nould let him breath nor gather ſpright,
But forſt him gape and gaſpe, with dread aghaſt,
As if his lungs and lites were nigh aſunder braſt.

XXVII.

And now by this ſir Calepine, ſo hight,
Came to the place where he his lady found
In dolorous diſmay and deadly plight,
All in gore bloud there tumbled on the ground,
Having both ſides through grypt with grieſly wound;
His weapons ſoone from him he threw away,
And ſtouping downe to her in drery ſwound
Uprear'd her from the ground whereon ſhe lay,
And in his tender armes her forced up to ſtay.

XXVIII.

So well he did his buſie paines apply,
That the faint ſpright he did revoke againe
To her fraile manſion of mortality:
Then up he tooke her twixt his armes twaine,
And ſetting on his ſteede her did ſuſtaine
With carefull hands, ſofting foot her beſide;
Till to ſome place of reſt they mote attaine,
Where ſhe in ſafe aſſuraunce mote abide,
Till ſhe recured were of thoſe her woundes wide.

XXIX.

Now whenas Phoebus with his fiery waine
Unto his inne began to draw apace;
Tho wexing weary of that toyleſome paine
In travelling on foote ſo long a ſpace,
Not wont on foote with heavy armes to trace,
Downe in a dale forby a rivers ſyde
He chaunſt to ſpie a faire and ſtately place,
To which he ment his weary ſteps to guyde,
In hope there for his love ſome ſuccour to provyde:

XXX.

But comming to the rivers ſide he found
That hardly paſſable on foote it was;
Therefore there ſtill he ſtood as in a ſtound,
Ne wiſt which way he through the foord mote pas:
Thus whileſt he was in this diſtreſſed caſe,
Deviſing what to doe, he nigh eſpyde
An armed knight approaching to the place
With a faire lady lincked by his ſyde,
The which themſelves prepard thorough the foord to ride.

XXXI.

Whom Calepine ſaluting, as became,
Beſought of courteſie in that his neede
(For ſafe conducting of his ſickely dame
Through that ſame perillous foord with better heede)
To take him up behinde upon his ſteed:
To whom that other did this taunt returne;
Perdy, thou peaſant knight mightſt rightly reed
Me then to be full baſe and evill borne,
If I would beare behinde a burden of ſuch ſcorne.

XXXII.

But as thou haſt thy ſteed forlorne with ſhame,
So fare on foote till thou another gayne,
And let thy lady likewiſe doe the ſame,
Or beare her on thy backe with pleaſing payne,
And prove thy manhood on the billowes vayne.
With which rude ſpeach his lady much diſpleaſed
Did him reprove, yet could him not reſtrayne,
And would on her owne palfrey him have eaſed
For pitty of his dame whom ſhe ſaw ſo diſeaſed.

XXXIII.

Sir Calepine her thanckt; yet inly wroth
Againſt her knight her gentleneſſe refuſed,
And careleſly into the river goth,
As in deſpight to be ſo fowle abuſed
Of a rude churle, whom often he accuſed
Of fowle diſcourteſie, unfit for knight;
And ſtrongly wading through the waves unuſed,
With ſpeare in th'one hand, ſtayd himſelfe upright,
With th'other ſtaide his lady up with ſteddy might.

XXXIV.

And all the while that ſame diſcourteous knight
Stood on the further bancke beholding him;
At whoſe calamity, for more deſpight,
He laught, and mockt to ſee him like to ſwim:
But whenas Calepine came to the brim,
And ſaw his carriage paſt that perill well,
Looking at that ſame carle with count'nance grim
His heart with vengeaunce inwardly did ſwell,
And forth at laſt did breake in ſpeaches ſharpe and fell;

XXXV.

Unknightly knight, the blemiſh of that name,
And blot of all that armes uppon them take,
That is the badge of honour and of fame,
Loe I defie thee, and here challenge make,
That thou for ever doe thoſe armes forſake,
And be for ever held a recreant knight,
Unleſſe thou dare for thy deare ladies ſake
And for thine owne defence on foote alight,
To iuſtifie thy fault gainſt me in equall fight.

XXXVI.

The daſtard, that did heare himſelfe defyde,
Seem'd not to weigh his threatfull words at all,
But laught them out, as if his greater pryde
Did ſcorne the challenge of ſo baſe a thrall;
Or had no courage, or elſe had no gall.
So much the more was Calepine offended,
That him to no revenge he forth could call,
But both his challenge and himſelfe contemned,
Ne cared as a coward ſo to be condemned.

XXXVII.

But he nought weighing what he ſayd or did,
Turned his ſteede about another way,
And with his lady to the caſtle rid,
Where was his won; ne did the other ſtay,
But after went directly as he may,
For his ſicke charge ſome harbour there to ſeeke;
Where he arriving with the fall of day
Drew to the gate, and there with prayers meeke
And myld entreaty lodging for her did beſeeke.

XXXVIII.

But the rude porter that no manners had
Did ſhut the gate againſt him in his face,
And entraunce boldly unto him forbad:
Natheleſſe the knight now in ſo needy caſe
Gan him entreat even with ſubmiſſion baſe,
And humbly praid to let them in that night:
Who to him aunſwer'd, that there was no place
Of lodging fit for any errant knight,
Unleſſe that with his lord he formerly did fight.

XXXIX. *Full*

XXXIX.

Full loth am I, quoth he, *as now at earſt,*
 When day is ſpent and reſt us needeth moſt,
 And that this lady, both whoſe ſides are pearſt
 With wounds, is ready to forgo the ghoſt;
 Ne would I gladly combate with mine hoſt,
 That ſhould to me ſuch curteſie afford,
 Unleſſe that I were thereunto enforſt:
 But yet aread to me, how hight thy lord,
That doth thus ſtrongly ward the caſtle of the ford.

XL.

His name, quoth he, *if that thou liſt to learne,*
 Is hight ſir Turpine, one of mickle might
 And manhood rare, but terrible and ſtearne
 In all aſſaies to every errant knight,
 Becauſe of one that wrought him fowle deſpight.
 Ill ſeemes, ſayd he, *if he ſo valiaunt be,*
 That he ſhould be ſo ſterne to ſtranger wight:
 For ſeldome yet did living creature ſee
That curteſie and manhood ever diſagree.

XLI.

But go thy waies to him, and frò me ſay
 That here is at his gate an errant knight,
 That houſe-rome craves, yet would be loth t'aſſay
 The proofe of battell now in doubtfull night,
 Or curteſie with rudeneſſe to requite:
 Yet if he needes will fight, crave leave till morne,
 And tell withall the lamentable plight
 In which this lady languiſheth forlorne,
That pitty craves, as he of woman was yborne.

XLII.

The groome went ſtreightway in, and to his lord
 Declar'd the meſſage which that knight did move;
 Who ſitting with his lady then at bord
 Not onely did not his demaund approve,
 But both himſelfe revil'd and eke his love;
 Albe his lady, that Blandina hight,
 Him of ungentle uſage did reprove,
 And earneſtly entreated that they might
Finde favour to be lodged there for that ſame night.

XLIII. Yet

XLIII.

Yet would he not perſwaded be for ought,
Ne from his curriſh will awhit reclame.
Which anſwer when the groome returning brought
To Calepine, his heart did inly flame
With wrathfull fury for ſo foule a ſhame,
That he could not thereof avenged bee:
But moſt for pitty of his deareſt dame,
Whom now in deadly daunger he did ſee;
Yet had no meanes to comfort, nor procure her glee.

XLIV.

But all in vaine; for why? no remedy
He ſaw the preſent miſchiefe to redreſſe,
But th'utmoſt end perforce for to aby,
Which that nights fortune would for him addreſſe.
So downe he tooke his lady in diſtreſſe,
And layd her underneath a buſh to ſleepe,
Cover'd with cold, and wrapt in wretchedneſſe;
Whiles he himſelfe all night did nought but weepe,
And wary watch about her for her ſafegard keepe.

XLV.

The morrow next, ſo ſoone as ioyous day
Did ſhew itſelfe in ſunny beames bedight,
Serena full of dolorous diſmay,
Twixt darkeneſſe dread and hope of living light,
Uprear'd her head to ſee that cherefull ſight.
Then Calepine, however inly wroth,
And greedy to avenge that vile deſpight,
Yet for the feeble ladies ſake, full loth
To make there lenger ſtay, forth on his iourney goth.

XLVI.

He goth on foote all armed by her ſide,
Upſtaying ſtill herſelfe uppon her ſteede,
Being unhable elſe alone to ride;
So ſore her ſides, ſo much her wounds did bleede:
Till that at length in his extremeſt neede
He chaunſt far off an armed knight to ſpy,
Purſuing him apace with greedy ſpeede;
Whom well he wiſt to be ſome enemy,
That meant to make advantage of his miſery.

XLVII. Wherefore

XLVII.

Whereſore he ſtayd, till that he nearer drew,
To weet what iſſue would thereof betyde;
Tho whenas he approched nigh in vew,
By certaine ſignes he plainly him deſcryde
To be the man that with ſuch ſcornfull pryde
Had him abuſde and ſhamed yeſterday;
Therefore miſdoubting leaſt he ſhould miſguyde
His former malice to ſome new aſſay,
He caſt to keepe himſelfe ſo ſafely as he may.

XLVIII.

By this the other came in place likewiſe,
And couching cloſe his ſpeare and all his powre,
As bent to ſome malicious enterpriſe,
He bad him ſtand t'abide the bitter ſtoure
Of his ſore vengeaunce, or to make avoure
Of the lewd words and deedes which he had done:
With that ran at him, as he would devoure
His life attonce; who nought could do but ſhun
The perill of his pride, or elſe be over-run.

XLIX.

Yet he him ſtill purſew'd from place to place,
With full intent him cruelly to kill;
And like a wilde goate round about did chace,
Flying the fury of his bloudy will:
But his beſt ſuccour and refuge was ſtill
Behinde his ladies back; who to him cryde,
And called oft with prayers loud and ſhrill,
As ever he to lady was affyde,
To ſpare her knight, and reſt with reaſon pacifyde:

L.

But he the more thereby enraged was,
And with more eager felneſſe him purſew'd;
So that at length, after long weary chace,
Having by chaunce a cloſe advantage vew'd,
He over-raught him, having long eſchew'd
His violence in vaine; and with his ſpere
Strooke through his ſhoulder, that the blood enſew'
In great aboundance, as a well it were,
That forth out of an hill freſh guſhing did appere.

LI.

Yet ceaſt he not for all that cruell wound,
But chaſte him ſtill for all his ladies cry;
Not ſatisfyde till on the fatall ground
He ſaw his life powrd forth diſpiteouſly;
The which was certes in great ieopardy,
Had not a wondrous chaunce his reſkue wrought,
And ſaved from his cruell villany:
Such chaunces oft exceed all humaine thought:
That in another canto ſhall to end be brought.

CANTO IV.

Calepine by a ſalvage man
From Turpine reſkewed is:
And whyleſt an infant from a beare
He ſaves, his love doth miſſe.

I.

LIKE as a ſhip with dreadfull ſtorme long toſt,
Having ſpent all her maſtes and her ground-hold,
Now farre from harbour likely to be loſt,
At laſt ſome fiſher-barke doth neare behold,
That giveth comfort to her courage cold:
Such was the ſtate of this moſt courteous knight
Being oppreſſed by that faytour bold,
That he remayned in moſt perilous plight,
And his ſad ladie left in pitifull affright;

II.

Till that by fortune, paſſing all foreſight,
A ſalvage man, which in thoſe woods did wonne,
Drawne with that ladies loud and piteous ſhright,
Toward the ſame inceſſantly did ronne
To underſtand what there was to be donne:
There he this moſt diſcourteous craven found,
As fiercely yet as when he firſt begonne,
Chaſing the gentle Calepine around,
Ne ſparing him the more for all his grievous wound.

III.

The ſalvage man, that never till this houre
Did taſte of pittie, neither gentleſſe knew,
Seeing his ſharpe aſſault and cruell ſtoure
Was much emmoved at his perils vew,
That even his ruder hart began to rew,
And feele compaſſion of his evill plight,
Againſt his foe that did him ſo purſew;
From whom he meant to free him, if he might,
And him avenge of that ſo villenous deſpight.

IV.

Yet armes or weapon had he none to fight,
Ne knew the uſe of warlike inſtruments,
Save ſuch as ſudden rage him lent to ſmite;
But naked without needfull veſtiments
To clad his corpſe with meete habiliments
He cared not for dint of ſword nor ſpeere,
No more than for the ſtroke of ſtrawes or bents:
For from his mothers wombe, which him did beare,
He was invulnerable made by magicke leare.

V.

He ſtayed not t'advize which way were beſt
His foe t'aſſayle, or how himſelfe to gard,
But with fierce fury and with force infeſt
Upon him ran; who being well prepard
His firſt aſſault full warily did ward,
And with the puſh of his ſharp-pointed ſpeare
Full on the breaſt him ſtrooke, ſo ſtrong and hard
That forſt him backe recoyle and reele areare;
Yet in his bodie made no wound nor bloud appeare.

VI.

With that the wyld man more enraged grew,
Like to a tygre that hath miſt his pray,
And with mad mood againe upon him flew,
Regarding neither ſpeare that mote him ſlay,
Nor his fierce ſteed that mote him much diſmay:
The ſalvage nation doth all dread deſpize:
Tho on his ſhield he griple hold did lay,
And held the ſame ſo hard, that by no wize
He could him force to looſe, or leave his enterprize.

VII.

Long did he wreſt and wring it to and fro,
And every way did try, but all in vaine;
For he would not his greedie grype forgoe,
But hayld and puld with all his might and maine,
That from his ſteed him nigh he drew againe:
Who having now no uſe of his long ſpeare
So nigh at hand, nor force his ſhield to ſtraine,
Both ſpeare and ſhield, as things that needleſſe were,
He quite forſooke, and fled himſelfe away for feare.

VIII,

But after him the wyld man ran apace,
And him purſewed with importune ſpeed,
For he was ſwift as any bucke in chace;
And had he not in his extreameſt need
Bene helped through the ſwiftneſſe of his ſteed,
He had him overtaken in his flight.
Who, ever as he ſaw him nigh ſucceed,
Gan cry aloud with horrible affright,
And ſhrieked out; a thing uncomely for a knight.

IX.

But when the ſalvage ſaw his labour vaine
In following of him that fled ſo faſt,
He wearie woxe, and backe return'd againe
With ſpeede unto the place, whereas he laſt
Had left that couple nere their utmoſt caſt:
There he that knight full ſorely bleeding found,
And eke the ladie fearefully aghaſt,
Both for the perill of the preſent ſtound,
And alſo for the ſharpneſſe of her rankling wound:

X.

For though ſhe were right glad ſo rid to bee
From that vile lozell which her late offended;
Yet now no leſſe encombrance ſhe did ſee
And perill, by this ſalvage man pretended;
Gainſt whom ſhe ſaw no means to be defended
By reaſon that her knight was wounded ſore:
Therefore herſelfe ſhe wholy recommended
To Gods ſole grace, whom ſhe did oft implore
To ſend her ſuccour being of all hope forlore.

XI.

But the wyld man, contrarie to her feare,
  Came to her creeping like a fawning hound,
  And by rude tokens made to her appeare
  His deepe compaſſion of her dolefull ſtound,
  Kiſſing his hands, and crouching to the ground;
  For other language had he none nor ſpeach,
  But a ſoft murmure and confuſed ſound
  Of ſenſeleſſe words, which nature did him teach
T'expreſſe his paſſions, which his reaſon did empeach:

XII.

And comming likewiſe to the wounded knight,
  When he beheld the ſtreames of purple blood
  Yet flowing freſh, as moved with the ſight,
  He made great mone after his ſalvage mood;
  And running ſtreight into the thickeſt wood,
  A certaine herbe from thence unto him brought,
  Whoſe vertue he by uſe well underſtood;
  The iuyce whereof into his wound he wrought,
And ſtopt the bleeding ſtraight, ere he it ſtaunched thought.

XIII.

Then taking up that recreants ſhield and ſpeare,
  Which earſt he left, he ſignes unto them made
  With him to wend unto his wonning neare;
  To which he eaſily did them perſwade.
  Farre in the forreſt by a hollow glade,
  Covered with moſſie ſhrubs, which ſpredding brode
  Did underneath them make a gloomy ſhade,
  Where foot of living creature never trode,
Ne ſcarſe wyld beaſts durſt come, there was this wights abode.

XIV.

Thether he brought theſe unacquainted gueſts;
  To whom faire ſemblance, as he could, he ſhewed
  By ſignes, by lookes, and all his other geſts:
  But the bare ground with hoarie moſſe beſtrowed
  Muſt be their bed; their pillow was unſowed;
  And the fruites of the forreſt was their feaſt:
  For their bad ſtuard neither plough'd nor ſowed,
  Ne fed on fleſh, ne ever of wyld beaſt
Did taſte the bloud, obaying natures firſt beheaſt.

XV.

Yet howſoever baſe and meane it were,
They tooke it well, and thanked God for all,
Which had them freed from that deadly feare,
And ſav'd from being to that caytive thrall.
Here they of force (as fortune now did fall)
Compelled were themſelves awhile to reſt,
Glad of that eaſement, though it were but ſmall;
That having there their wounds awhile redreſt,
They mote the abler be to paſſe unto the reſt.

XVI.

During which time that wyld man did apply
His beſt endevour and his daily paine
In ſeeking all the woods both farre and nye
For herbes to dreſſe their wounds; ſtill ſeeming faine
When ought he did, that did their lyking gaine.
So as ere long he had that knightes wound
Recured well, and made him whole againe:
But that ſame ladies hurts no herbe he found
Which could redreſſe, for it was inwardly unſound.

XVII.

Now whenas Calepine was woxen ſtrong,
Upon a day he caſt abrode to wend,
To take the ayre and heare the thruſhes ſong,
Unarm'd, as fearing neither foe nor frend,
And without ſword his perſon to defend;
There him befell, unlooked for before,
An hard adventure with unhappie end,
A cruell beare, the which an infant bore
Betwixt his bloodie iawes beſprinckled all with gore.

XVIII.

The litle babe did loudly ſcrike and ſquall,
And all the woods with piteous plaints did fill,
As if his cry did meane for helpe to call
To Calepine, whoſe eares thoſe ſhrieches ſhrill
Percing his hart with pities point did thrill;
That after him he ran with zealous haſte
To reſcue th' infant, ere he did him kill:
Whom though he ſaw now ſomewhat over-paſt,
Yet by the cry he follow'd, and purſewed faſt.

XIX.

Well then him chaunſt his heavy armes to want,
Whoſe burden mote empeach his needfull ſpeed,
And hinder him from libertie to pant:
For having long time, as his daily weed,
Them wont to weare, and wend on foot for need,
Now wanting them he felt himſelfe ſo light,
That like an hauke, which feeling herſelfe freed
From bels and ieſſes, which did let her flight,
Him ſeem'd his feet did fly and in their ſpeed delight.

XX.

So well he ſped him, that the wearie beare
Ere long he overtooke and forſt to ſtay;
And without weapon him aſſayling neare,
Compeld him ſoone the ſpoyle adowne to lay.
Wherewith the beaſt enrag'd to looſe his pray
Upon him turned, and with greedie force
And furie to be croſſed in his way
Gaping full wyde, did thinke without remorſe
To be aveng'd on him and to devoure his corſe.

XXI.

But the bold knight no whit thereat diſmayd,
But catching up in hand a ragged ſtone,
Which lay thereby (ſo fortune him did ayde)
Upon him ran, and thruſt it all attone
Into his gaping throte, that made him grone
And gaſpe for breath, that he nigh choked was,
Being unable to digeſt that bone;
Ne could it upward come, nor downward paſſe,
Ne could he brooke the coldneſſe of the ſtony maſſe.

XXII.

Whom whenas he thus combred did behold,
Stryving in vaine that nigh his bowels braſt,
He with him cloſd, and laying mightie hold
Upon his throte, did gripe his gorge ſo faſt,
That wanting breath, him downe to ground he caſt;
And then oppreſſing him with urgent paine,
Ere long enforſt to breath his utmoſt blaſt,
Gnaſhing his cruell teeth at him in vaine,
And threatning his ſharpe clawes, now wanting powre to ſtraine.

XXIII. Then

XXIII.

Then tooke he up betwixt his armes twaine
The litle babe, ſweet relickes of his pray;
Whom pitying to heare ſo ſore complaine,
From his ſoft eyes the teares he wypt away,
And from his face the filth that did it ray;
And every litle limbe he ſearcht around,
And every part, that under ſweath-bands lay,
Leaſt that the beaſts ſharpe teeth had any wound
Made in his tender fleſh; but whole them all he found.

XXIV.

So having all his bands againe uptyde,
He with him thought backe to returne againe;
But when he lookt about on every ſyde,
To weet which way were beſt to entertaine
To bring him to the place, where he would faine,
He could no path nor tract of foot deſcry,
Ne by inquirie learne, nor gheſſe by ayme;
For nought but woods and forreſts farre and nye,
That all about did cloſe the compaſſe of his eye.

XXV.

Much was he then encombred, ne could tell
Which way to take: now weſt he went awhile,
Then north, then neither, but as fortune fell:
So up and downe he wandred many a mile
With wearie travell and uncertaine toile,
Yet nought the nearer to his iourneys end;
And evermore his lovely litle ſpoile
Crying for food did greatly him offend:
So all that day in wandring vainely he did ſpend.

XXVI.

At laſt about the ſetting of the ſunne,
Himſelfe out of the foreſt he did wynd,
And by good fortune the plaine champion wonne:
Where looking all about where he mote fynd
Some place of ſuccour to content his mynd,
At length he heard under the forreſts ſyde
A voice, that ſeemed of ſome woman-kynd,
Which to herſelfe lamenting loudly cryde,
And oft complayn'd of fate, and fortune oft deſyde.

XXVII.

To whom approaching, whenas ſhe perceived
A ſtranger wight in place, her plaint ſhe ſtayd,
As if ſhe doubted to have bene deceived,
Or loth to let her ſorrowes be bewrayd:
Whom whenas Calepine ſaw ſo diſmayd,
He to her drew, and with faire blandiſhment
Her chearing up, thus gently to her ſayd,
What be you, wofull dame, which thus lament,
And for what cauſe declare, ſo mote ye not repent?

XXVIII.

To whom ſhe thus; *What need me, ſir, to tell*
That which yourſelf have earſt ared ſo right?
A wofull dame ye have me termed well;
So much more wofull, as my wofull plight
Cannot redreſſed be by living wight.
Nathleſſe, quoth he, *if need doe not you bynd,*
Doe it diſcloſe, to eaſe your grieved ſpright:
Oftimes it haps that ſorrowes of the mynd
Find remedie unſought, which ſeeking cannot fynd.

XXIX.

Then thus began the lamentable dame;
Sith then ye needs will know the griefe I hoord,
I am th' unfortunate Matilde by name,
The wife of bold ſir Bruin, who is lord
Of all this land, late conquer'd by his ſword
From a great gyant, called Cormoraunt,
Whom he did overthrow by yonder foord;
And in three battailes did ſo deadly daunt,
That he dare not returne for all his daily vaunt.

XXX.

So is my lord now ſeiz'd of all the land,
As in his fee, with peaceable eſtate,
And quietly doth hold it in his hand,
Ne any dares with him for it debate:
But to theſe happie fortunes, cruell fate
Hath ioyn'd one evill, which doth overthrow
All theſe our ioyes, and all our bliſſe abate,
And like in time to further ill to grow,
And all this land with endleſſe loſſe to over-flow.

XXXI. *For*

XXXI.

For th'heavens, envying our proſperitie,
Have not vouchſaft to graunt unto us twaine
The gladfull bleſſing of poſteritie,
Which we might ſee after ourſelves remaine
In th'heritage of our unhappie paine:
So that for want of heires it to defend,
All is in time like to returne againe
To that foule feend, who dayly doth attend
To leape into the ſame after our lives end.

XXXII.

But moſt my lord is grieved herewithall,
And makes exceeding mone, when he does thinke
That all this land unto his foe ſhall fall,
For which he long in vaine did ſweat and ſwinke,
That now the ſame he greatly doth forthinke.
Yet was it ſayd there ſhould to him a ſonne
BE GOTTEN, NOT BEGOTTEN, *which ſhould drinke*
And dry up all the water which doth ronne
In the next brooke, by whom that feend ſhould be fordonne.

XXXIII.

Well hop't he then, when this was propheſide,
That from his ſide ſome noble chyld ſhould rize,
The which through fame ſhould farre be magnifide,
And this proud gyant ſhould with brave emprize
Quite overthrow, who now ginnes to deſpize
The good ſir Bruin growing farre in years;
Who thinkes from me his ſorrow all doth rize.
Lo this my cauſe of griefe to you appeares;
For which I thus doe mourne, and poure forth ceaſeleſſe teares.

XXXIV.

Which when he heard, he inly touched was
With tender ruth for her unworthy griefe;
And when he had devized of her caſe,
He gan in mind conceive a fit reliefe
For all her paine, if pleaſe her make the priefe:
And having cheared her, thus ſaid, *Faire dame,*
In evils counſell is the comfort chiefe;
Which though I be not wiſe enough to frame,
Yet as I well it meane, vouchſafe it without blame.

XXXV.

If that the cauſe of this your languiſhment
Be lacke of children to ſupply your place,
Lo how good fortune doth to you preſent
This litle babe of ſweete and lovely face,
And ſpotleſſe ſpirit, in which ye may enchace
Whatever formes ye liſt thereto apply,
Being now ſoft and fit them to embrace;
Whether ye liſt him traine in chevalry,
Or nourſle up in lore of learn'd philoſophy.

XXXVI.

And certes it hath oftentimes bene ſeene,
That of the like, whoſe linage was unknowne,
More brave and noble knights have rayſed beene
(As their victorious deedes have often ſhowen,
Being with fame through many nations blowen)
Then thoſe which have bene dandled in the lap.
Therefore ſome thought that thoſe brave imps were ſowen
Here by the gods, and fed with heavenly ſap,
That made them grow ſo high t'all honorable hap.

XXXVII.

The ladie hearkning to his ſenſefull ſpeach,
Found nothing that he ſaid unmeet nor geaſon,
Having oft ſeene it tryde as he did teach:
Therefore inclyning to his goodly reaſon,
Agreeing well both with the place and ſeaſon,
She gladly did of that ſame babe accept,
As of her owne by liverey and ſeiſin;
And having over it a litle wept,
She bore it thence, and ever as her owne it kept.

XXXVIII.

Right glad was Calepine to be ſo rid
Of his young charge, whereof he skilled nought:
Ne ſhe leſſe glad; for ſhe ſo wiſely did,
And with her husband under hand ſo wrought,
That when that infant unto him ſhe brought,
She made him think it ſurely was his owne;
And it in goodly thewes ſo well up-brought,
That it became a famous knight well knowne,
And did right noble deedes, the which elſwhere are ſhowne.

XXXIX. But

XXXIX.

But Calepine, now being left alone
  Under the greene-woods ſide in ſorie plight
  Withouten armes or ſteede to ride upon,
  Or houſe to hide his head from heavens ſpight,
  Albe that dame by all the meanes ſhe might
  Him oft deſired home with her to wend,
  And offred him, his courteſie to requite,
  Both horſe and armes and whatſo elſe to lend,
Yet he them all refuſd, though thankt her as a frend:

XL.

And for exceeding griefe which inly grew,
  That he his love ſo luckleſſe now had loſt,
  On the cold ground maugre himſelfe he threw
  For fell deſpight, to be ſo ſorely croſt;
  And there all night himſelfe in anguiſh toſt,
  Vowing that never he in bed againe
  His limbes would reſt ne lig in eaſe emboſt,
  Till that his ladies ſight he mote attaine,
Or underſtand that ſhe in ſafetie did remaine.

CANTO V.

The ſalvage ſerves Serena well,
Till ſhe prince Arthure fynd:
Who her together with his ſquyre
With th' hermit leaves behynd.

I.

O What an eaſie thing is to deſcry
The gentle bloud, however it be wrapt
In ſad misfortunes foule deformity,
And wretched ſorrowes, which have often hapt?
For howſoever it may grow miſ-ſhapt,
Like this wyld man being undiſciplynd,
That to all vertue it may ſeeme unapt;
Yet will it ſhew ſome ſparkes of gentle mynd,
And at the laſt breake forth in his owne proper kynd.

II.

That plainely may in this wyld man be red,
Who though he were ſtill in this deſert wood
Mongſt ſalvage beaſts, both rudely borne and bred,
Ne ever ſaw faire guize, ne learned good,
Yet ſhewd ſome token of his gentle blood
By gentle uſage of that wretched dame:
For certes he was borne of noble blood,
However by hard hap he hether came;
As ye may know, when time ſhall be to tell the ſame.

III.

Who whenas now long time he lacked had
The good ſir Celepine, that farre was ſtrayd,
Did wexe exceeding ſorrowfull and ſad,
As he of ſome misfortune were afrayd;
And leaving there this ladie all diſmayd,
Went forth ſtreightway into the forreſt wyde
To ſeeke if he perchance aſleep were layd,
Or whatſo elſe were unto him betyde:
He ſought him farre and neare, yet him no where he ſpyde.

IV. Tho

IV.

Tho backe returning to that ſorie dame,
He ſhewed ſemblant of exceeding mone
By ſpeaking ſignes, as he them beſt could frame;
Now wringing both his wretched hands in one,
Now beating his hard head upon a ſtone,
That ruth it was to ſee him ſo lament:
By which ſhe well perceiving what was done,
Gan teare her hayre, and all her garments rent,
And beat her breaſt, and piteouſly herſelfe torment.

V.

Upon the ground herſelfe ſhe fiercely threw,
Regardleſſe of her wounds yet bleeding riſe,
That with their bloud did all the flore imbrew,
As if her breaſt new launcht with murdrous knife
Would ſtreight diſlodge the wretched wearie life:
There ſhe long groveling and deepe groning lay,
As if her vitall powers were at ſtrife
With ſtronger death, and feared their decay:
Such were this ladies pangs and dolorous aſſay.

VI.

Whom when the ſalvage ſaw ſo ſore diſtreſt,
He reared her up from the bloudie ground,
And ſought by all the meanes, that he could beſt,
Her to recure out of that ſtony ſwound,
And ſtaunch the bleeding of her dreary wound:
Yet nould ſhe be recomforted for nought,
Ne ceaſe her ſorrow and impatient ſtound,
But day and night did vexe her carefull thought,
And ever more and more her owne affliction wrought.

VII.

At length, whenas no hope of his retourne
She ſaw now left, ſhe caſt to leave the place,
And wend abrode, though feeble and forlorne,
To ſeeke ſome comfort in that ſorie caſe:
His ſteede, now ſtrong through reſt ſo long a ſpace,
Well as ſhe could ſhe got, and did bedight;
And being thereon mounted forth did pace
Withouten guide her to conduct aright,
Or guard her to defend from bold oppreſſors might.

VIII.

Whom when her hoſt ſaw readie to depart,
He would not ſuffer her alone to fare,
But gan himſelfe addreſſe to take her part.
Thoſe warlike armes, which Calepine whyleare
Had left behind, he gan eftſoones prepare,
And put them all about himſelf unfit,
His ſhield, his helmet, and his curats bare,
But without ſword upon his thigh to ſit;
Sir Calepine himſelfe away had hidden it.

IX.

So forth they traveld an uneven payre,
That mote to all men ſeeme an uncouth ſight;
A ſalvage man matcht with a ladie fayre,
That rather ſeem'd the conqueſt of his might
Gotten by ſpoyle then purchaced aright:
But he did her attend moſt carefully,
And faithfully did ſerve both day and night
Withouten thought of ſhame or villeny,
Ne ever ſhewed ſigne of foule diſloyalty.

X.

Upon a day as on their way they went,
It chaunſt ſome furniture about her ſteed
To be diſordred by ſome accident;
Which to redreſſe ſhe did th'aſſiſtance need
Of this her groome; which he by ſignes did reede:
And ſtreight his combrous armes aſide did lay
Upon the ground, withouten doubt or dreed;
And in his homely wize began to aſſay
T'amend what was amiſſe, and put in right aray.

XI.

Bout which whileſt he was buſied thus hard,
Lo where a knight together with his ſquire,
All arm'd to point came ryding thetherward;
Which ſeemed by their portance and attire
To be two errant knights, that did inquire
After adventures, where they mote them get:
Thoſe were to weet (if that ye it require)
Prince Arthur and young Timias, which met
By ſtraunge occaſion, that here needs forth be ſet.

XII.

After that Timias had againe recured
The favour of Belphebe, as ye heard,
And of her grace did ſtand againe aſſured,
To happie bliſſe he was full high uprear'd,
Nether of envy nor of chaunge afeard,
Though many foes did him maligne therefore,
And with uniuſt detraction him did beard;
Yet he himſelfe ſo well and wiſely bore,
That in her ſoveraine lyking he dwelt evermore.

XIII.

But of them all which did his ruine ſeeke,
Three mightie enemies did him moſt deſpight,
Three mightie ones, and cruell minded eeke,
That him not onely ſought by open might
To overthrow, but to ſupplant by ſlight:
The firſt of them by name was cald Deſpetto,
Exceeding all the reſt in powre and hight;
The ſecond not ſo ſtrong but wiſe, Decetto;
The third nor ſtrong nor wiſe but ſpightfulleſt, Defetto.

XIV.

Oftimes their ſundry powres they did employ,
And ſeverall deceipts, but all in vaine;
For neither they by force could him deſtroy,
Ne yet entrap in treaſons ſubtill traine:
Therefore conſpiring all together plaine,
They did their counſels now in one compound;
Where ſingled forces faile, conioynd may gaine:
The Blatant beaſt the fitteſt meanes they found
To worke his utter ſhame and throughly him confound.

XV.

Upon a day, as they the time did waite
When he did raunge the wood for ſalvage game,
They ſent that Blatant beaſt to be a baite
To draw him from his deare beloved dame
Unwares into the daunger of defame:
For well they wiſt that ſquire to be ſo bold,
That no one beaſt in forreſt wylde or tame
Met him in chaſe, but he it challenge would,
Aud plucke the pray oftimes out of their greedy hould.

XVI. The

XVI.

The hardy boy, as they deviſed had,
Seeing the ugly monſter paſſing by,
Upon him ſet, of perill nought adrad,
Ne ſkilfull of the uncouth ieopardy;
And charged him ſo fierce and furiouſly,
That his great force unable to endure,
He forced was to turne from him and fly:
Yet ere he fled, he with his tooth impure
Him heedleſſe bit the whiles he was thereof ſecure.

XVII.

Securely he did after him purſew,
Thinking by ſpeed to overtake his flight;
Who through thicke woods and brakes and briers him drew,
To weary him the more and waſte his ſpight,
So that he now has almoſt ſpent his ſpright:
Till that at length unto a woody glade
He came, whoſe covert ſtopt his further ſight;
There his three foes ſhrowded in guilefull ſhade
Out of their ambuſh broke, and gan him to invade.

XVIII.

Sharpely they all attonce did him aſſaile,
Burning with inward rancour and deſpight,
And heaped ſtrokes did round about him haile
With ſo huge force, that ſeemed nothing might
Beare off their blowes from percing thorough quite:
Yet he them all ſo warily did ward,
That none of them in his ſoft fleſh did bite;
And all the while his backe for beſt ſafegard
He lent againſt a tree, that backeward onſet bard.

XIX.

Like a wylde bull, that being at a bay,
Is bayted of a maſtiffe and a hound
And a curre-dog; that doe him ſharpe aſſay
On every ſide, and beat about him round;
But moſt that curre, barking with bitter ſownd,
And creeping ſtill behinde, doth him incomber;
That in his chauffe he digs the trampled ground,
And threats his horns, and bellowes like the thonder:
So did that ſquire his foes diſperſe and drive aſonder.

XX.

Him well behoved ſo; for his three foes
Sought to encompaſſe him on every ſide,
And dangerouſly did round about encloſe:
But moſt of all Defetto him annoyde,
Creeping behinde him ſtill to have deſtroyde;
So did Decetto eke him circumvent:
But ſtout Deſpetto in his greater pryde
Did front him face to face, againſt him bent:
Yet he them all withſtood, and often made relent.

XXI.

Till that at length nigh tyrd with former chace,
And weary now with carefull keeping ward,
He gan to ſhrinke and ſomewhat to give place,
Full like ere long to have eſcaped hard;
Whenas unwares he in the forreſt heard
A trampling ſteede, that with his neighing faſt
Did warne his rider be uppon his gard;
With noiſe whereof the ſquire, now nigh aghaſt,
Revived was, and ſad diſpaire away did caſt.

XXII.

Eftſoones he ſpide a knight approching nye,
Who ſeeing one in ſo great daunger ſet
Mongſt many foes, himſelf did faſter hye
To reſkue him, and his weake part abet,
For pitty ſo to ſee him overſet;
Whom ſoone as his three enemies did vew,
They fled, and faſt into the wood did get:
Him booted not to thinke them to purſew;
The covert was ſo thicke that did no paſſage ſhew.

XXIII.

Then turning to that ſwaine, him well he knew
To be his Timias, his owne true ſquire;
Whereof exceeding glad, he to him drew
And him embracing twixt his armes entire,
Him thus beſpake; *My liefe, my lifes deſire,*
Why have ye me alone thus long yleft?
Tell me what worlds deſpight, or heavens yre
Hath you thus long away from me bereft?
Where have ye all this while bin wandring, where bene weft?

XXIV.

With that he ſighed deepe for inward tyne:
To whom the ſquire nought aunſwered againe,
But ſhedding few ſoft teares from tender eyne,
His deare affect with ſilence did reſtraine,
And ſhut up all his plaint in privy paine.
There they awhile ſome gracious ſpeeches ſpent,
As to them ſeemed fit, time to entertaine:
After all which up to their ſteedes they went,
And forth together rode, a comely couplement.

XXV.

So now they be arrived both in ſight
Of this wyld man, whom they full buſie found
About the ſad Serena things to dight,
With thoſe brave armours lying on the ground,
That ſeem'd the ſpoile of ſome right well renownd.
Which when that ſquire beheld, he to them ſtept
Thinking to take them from that hylding hound;
But he it ſeeing lightly to him lept,
And ſternely with ſtrong hand it from his handling kept:

XXVI.

Gnaſhing his grinded teeth with grieſly looke,
And ſparkling fire out of his furious eyne,
Him with his fiſt unwares on th'head he ſtrooke,
That made him downe unto the earth encline;
Whence ſoone upſtarting much he gan repine,
And laying hand upon his wrathfull blade
Thought therewithall forthwith him to have ſlaine;
Who it perceiving hand upon him layd,
And greedily him griping his avengement ſtayd.

XXVII.

With that aloude the faire Serena cryde
Unto the knight, them to diſpart in twaine:
Who to them ſtepping did them ſoone divide,
And did from further violence reſtraine,
Albe the wyld-man hardly would refraine.
Then gan the prince of her for to demand
What and from whence ſhe was, and by what traine
She fell into that ſalvage villaines hand,
And whether free with him ſhe now were or in band.

XXVIII.

To whom ſhe thus; *I am, as now ye ſee,*
The wretchedſt dame that live this day on ground,
Who both in minde, the which moſt grieveth me,
And body have receiv'd a mortall wound,
That hath me driven to this drery ſtound.
I was erewhile the love of Caleſpine,
Who whether he alive be to be found,
Or by ſome deadly chaunce be done to pine,
Since I him lately loſt, uneath is to deſine.

XXIX.

In ſalvage forreſt I him loſt of late,
Where I had ſurely long ere this bene dead,
Or elſe remained in moſt wretched ſtate,
Had not this wylde man in that woful ſtead
Kept and delivered me from deadly dread.
In ſuch a ſalvage wight, of brutiſh kynd,
Amongſt wilde beaſtes in deſert forreſts bred,
It is moſt ſtraunge and wonderful to fynd
So milde humanity and perfect gentle mynd.

XXX.

Let me therefore this favour for him finde,
That ye will not your wrath upon him wreake,
Sith he cannot expreſſe his ſimple minde,
Ne yours conceive, ne but by tokens ſpeake:
Small praiſe to prove your powre on wight ſo weake.
With ſuch faire words ſhe did their heate aſſwage,
And the ſtrong courſe of their diſpleaſure breake,
That they to pitty turnd their former rage,
And each ſought to ſupply the office of her page.

XXXI.

So having all things well about her dight,
She on her way caſt forward to proceede;
And they her forth conducted, where they might
Finde harbour fit to comfort her great neede;
For now her wounds corruption gan to breed:
And eke this ſquire, who likewiſe wounded was
Of that ſame monſter late, for lacke of heed
Now gan to faint, and further could not pas
Through feebleneſſe, which all his limbes oppreſſed has.

XXXII.

So forth they rode together all in troupe
To ſeeke ſome place, the which mote yeeld ſome caſe
To theſe ſicke twaine that now began to droupe;
And all the way the prince ſought to appeaſe
The bitter anguiſh of their ſharpe diſeaſe
By all the courteous meanes he could invent,
Somewhile with merry purpoſe, fit to pleaſe,
And otherwhile with good encouragement,
To make them to endure the pains did them torment.

XXXIII.

Mongſt which Serena did to him relate
The foule diſcourt'ſies and unknightly parts,
Which Turpine had unto her ſhewed late
Without compaſſion of her cruell ſmarts;
Although Blandina did with all her arts
Him otherwiſe perſwade all that ſhe might;
Yet he of malice, without her deſarts,
Not onely her excluded late at night,
But alſo trayterouſly did wound her weary knight.

XXXIV.

Wherewith the prince ſore moved there avoud
That ſoone as he returned backe againe,
He would avenge th'abuſes of that proud
And ſhameful knight, of whom ſhe did complaine.
This wize did they each other entertaine
To paſſe the tedious travell of the way;
Till towards night they came unto a plaine,
By which a little hermitage there lay,
Far from all neighbourhood, the which annoy it may.

XXXV.

And nigh thereto a little chappel ſtoode,
Which being all with yvy overſpred
Deckt all the roofe and ſhadowing the roode,
Seem'd like a grove faire braunched over hed:
Therein the hermite, which his life here led
In ſtreight obſervaunce of religious vow,
Was wont his howres and holy things to bed;
And therein he likewiſe was praying now,
Whenas theſe knights arriv'd, they wiſt not where nor how.

XXXVI.

They ſtayd not there, but ſtreight way in did pas:
Whom when the hermite preſent ſaw in place,
From his devotion ſtreight he troubled was;
Which breaking off he toward them did pace
With ſtayed ſteps and grave-beſeeming grace:
For well it ſeem'd that whilome he had beene
Soome goodly perſon and of gentle race,
That could his good to all; and well did weene
How each to entertaine with curt'ſie well beſeene:

XXXVII.

And ſoothly it was ſayd by common fame,
So long as age enabled him thereto,
That he had bene a man of mickle name,
Renowmed much in armes and derring doe:
But being aged now and weary to
Of warres delight and worlds contentious toyle,
The name of knighthood he did diſavow,
And hanging up his armes and warlike ſpoyle,
From all this worlds incombrance did himſelfe aſſoyle.

XXXVIII.

He thence them led into his hermitage,
Letting their ſteedes to graze upon the greene:
Small was his houſe and like a little cage,
For his owne turne, yet inly neate and clene,
Deckt with greene boughes, and flowers gay beſeene:
Therein he them full faire did entertaine
Not with ſuch forged ſhowes, as fitter beene
For courting fooles, that curteſies would faine,
But with entire affection and appearaunce plaine,

XXXIX.

Yet was their fare but homely, ſuch as hee
Did uſe his feeble body to ſuſtaine;
The which full gladly they did take in glee,
Such as it was, ne did of want complaine,
But being well ſuffiz'd, them reſted faine:
But faire Serene all night could take no reſt,
Ne yet that gentle ſquire, for grievous paine
Of their late woundes, the which the Blatant beaſt
Had given them, whoſe griefe through ſuffraunce ſore increaſt.

XL.

So all that night they paſt in great diſeaſe,
Till that the morning, bringing early light
To guide mens labours, brought them alſo eaſe,
And ſome aſſwagement of their painefull plight.
Then up they roſe, and gan themſelves to dight
Unto their iourney; but that ſquire and dame
So faint and feeble were, that they ne might
Endure to travell, nor one foote to frame:
Their hearts were ſicke, their ſides were ſore, their feete were lame.

XLI.

Therefore the prince, whom great affaires in mynd
Would not permit to make there longer ſtay,
Was forced there to leave them both behynd,
In that good hermits charge, whom he did pray
To tend them well: ſo forth he went his way,
And with him eke the ſalvage (that whyleare
Seeing his royall uſage and array
Was greatly growne in love of that brave pere)
Would needes depart, as ſhall declared be elſewhere.

CANTO VI.

The hermite heales both ſquire and dame
Of their ſore maladies:
He Turpine doth defeate and ſhame
For his late villanies.

I.

NO wound, which warlike hand of enemy
Inflicts with dint of ſword, ſo ſore doth light
As doth the poyſnous ſting, which infamy
Infixeth in the name of noble wight:
For by no art nor any leaches might
It ever can recured be againe;
Ne all the skill, which that immortall ſpright
Of Podalyrius did in it retaine,
Can remedy ſuch hurts; ſuch hurts are helliſh paine.

II.

Such were the wounds the which that Blatant beaſt
Made in the bodies of that ſquire and dame;
And being ſuch, were now much more increaſt
For want of taking heede unto the ſame,
That now corrupt and cureleſſe they became:
Howbe that carefull hermite did his beſt
With many kindes of medicines meete to tame
The poyſnous humour, which did moſt infeſt
Their ranckling wounds, and every day them duely dreſt:

III.

For he right well in leaches craft was ſeene;
And through the long experience of his dayes,
Which had in many fortunes toſſed beene,
And paſt through many perillous aſſayes,
He knew the diverſe went of mortall wayes,
And in the mindes of men had great inſight;
Which with ſage counſell, when they went aſtray,
He could enforme, and them reduce aright;
And all the paſſions heale, which wound the weaker ſpright:

IV. For

IV.

For whylome he had bene a doughty knight,
As any one that lived in his daies,
And proved oſt in many perillous fight;
Of which he grace and glory wonne alwaies,
And in all battels bore away the baies:
But being now attacht with timely age,
And weary of this worlds unquiet waies,
He tooke himſelfe unto this hermitage,
In which he liv'd alone like careleſſe bird in cage.

V.

One day as he was ſearching of their wounds,
He found that they had feſtred privily;
And ranckling inward with unruly ſtounds,
The inner parts now gan to putrify,
That quite they ſeem'd paſt helpe of ſurgery;
And rather needed to be diſciplinde
With holeſome reede of ſad ſobriety,
To rule the ſtubborne rage of paſſion blinde:
Give ſalves to every ſore, but counſell to the minde.

VI.

So taking them apart into his cell,
He to that point fit ſpeaches gan to frame,
As he the art of words knew wondrous well,
And eke could doe, as well as ſay the ſame;
And thus he to them ſayd; *Faire daughter dame,*
And you faire ſonne, which here thus long now lie
In piteous langour ſince ye hither came,
In vaine of me ye hope for remedie,
And I likewiſe in vaine doe ſalves to you applie:

VII.

For in yourſelfe your onely helpe doth lie
To heale yourſelves, and muſt proceed alone
From your owne will to cure your maladie.
Who can him cure that will be cur'd of none?
If therefore health ye ſeeke, obſerve this one:
Firſt learne your outward ſenſes to refraine
From things that ſtirre up fraile affection;
Your eies, your eares, your tongue, your talk reſtraine
From that they moſt affect, and in due termes containe.

VIII. *For*

VIII.

For from thoſe outward ſenſes, ill affected,
The ſeede of all this evill firſt doth ſpring,
Which at the firſt, before it had infected,
Mote eaſie be ſuppreſt with little thing;
But being growen ſtrong, it forth doth bring
Sorrow, and anguiſh, and impatient paine
In th'inner parts, and laſtly ſcattering
Contagious poyſon cloſe through every vaine,
It never reſts, till it have wrought his finall bane.

IX.

For that beaſtes teeth, which wounded you tofore,
Are ſo exceeding venemous and keene,
Made all of ruſty yron, ranckling ſore,
That where they bite, it booteth not to weene
With ſalve, or antidote, or other mene,
It ever to amend: ne marvaile ought;
For that ſame beaſt was bred of helliſh ſtrene,
And long in darkſome Stygian den upbrought,
Begot of foule Echidna, as in bookes is taught.

X.

Echidna is a monſter direfull dred,
Whom gods doe hate, and heavens abhor to ſee;
So hideous is her ſhape, ſo huge her hed,
That even the helliſh fiends affrighted bee
At ſight thereof, and from her preſence flee:
Yet did her face and former parts profeſſe
A faire young mayden, full of comely glee;
But all her hinder parts did plaine expreſſe
A monſtrous dragon, full of fearfull uglineſſe:

XI.

To her the gods, for her ſo dreadfull face,
In fearefull darkneſſe, furtheſt from the skie
And from the earth, appointed have her place
Mongſt rocks and caves, where ſhe enrold doth lie
In hideous horrour and obſcurity,
Waſting the ſtrength of her immortall age:
There did Typhaon with her company;
Cruell Typhaon, whoſe tempeſtuous rage
Makes th'heavens tremble oft, and him with vowes aſſwage.

XII.

Of that commixtion they did then beget
This helliſh dog, that hight the Blatant beaſt;
A wicked monſter, that his tongue doth whet
Gainſt all, both good and bad, both moſt and leaſt,
And pours his poyſnous gall forth to infeſt
The nobleſt wights with notable defame:
Ne ever knight, that bore ſo lofty creaſt,
Ne ever lady of ſo honeſt name,
But he them ſpotted with reproach, or ſecrete ſhame.

XIII.

In vaine therefore it were, with medicine
To goe about to ſalve ſuch kind of ſore,
That rather needes wiſe read and diſcipline
Then outward ſalves, that may augment it more.
Aye me! ſayd then Serena, ſighing ſore,
What hope of helpe doth then for us remaine,
If that no ſalves may us to health reſtore?
But ſith we need good counſell, ſayd the ſwaine,
Aread, good ſire, ſome counſell that may us ſuſtaine.

XIV.

The beſt, ſayd he, *that I can you advize,*
Is to avoide th' occaſion of the ill:
For when the cauſe, whence evill doth arize,
Removed is, th' effect ſurceaſeth ſtill.
Abſtaine from pleaſure, and reſtraine your will,
Subdue deſire, and bridle looſe delight,
Uſe ſcanted diet, and forbeare your fill,
Shun ſecreſie, and talke in open ſight:
So ſhall you ſoone repaire your preſent evill plight.

XV.

Thus having ſayd, his ſickely patients
Did gladly hearken to his grave beheaſt,
And kept ſo well his wiſe commaundements,
That in ſhort ſpace their malady was ceaſt,
And eke the biting of that harmefull beaſt
Was throughly heal'd. tho when they did perceave
Their wounds recur'd, and forces reincreaſt,
Of that good hermite both they tooke their leave,
And went both on their way, ne ech would other leave:

XVI.

But each th'other vow'd t'accompany:
The lady, for that ſhe was much in dred,
Now left alone in great extremity;
The ſquire, for that he courteous was indeed,
Would not her leave alone in her great need.
So both together traveld, till they met
With a faire mayden clad in mourning weed,
Upon a mangy iade unmeetely ſet,
And a lewd foole her leading thorough dry and wet.

XVII.

But by what meanes that ſhame to her befell,
And how thereof herſelfe ſhe did acquite,
I muſt awhile forbeare to you to tell;
Till that, as comes by courſe, I doe recite
What fortune to the Briton prince did lite,
Purſuing that proud knight, the which whileare
Wrought to ſir Calidore ſo foule deſpight;
And eke his lady, though ſhe ſickly were,
So lewdly had abuſde, as ye did lately heare.

XVIII.

The prince, according to the former token,
Which faire Serene to him delivered had,
Purſu'd him ſtreight, in mynd to bene ywroken
Of all the vile demeane and uſage bad,
With which he had thoſe two ſo ill beſtad:
Ne wight with him on that adventure went,
But that wylde man; whom though he oft forbad,
Yet for no bidding, nor for being ſhent,
Would he reſtrained be from his attendement.

XIX.

Arriving there, as did by chaunce befall,
He found the gate wyde ope, and in he rode,
Ne ſtayd, till that he came into the hall;
Where ſoft diſmounting like a weary lode,
Upon the ground with feeble feete he trode,
As he unable were for very neede
To move one foote, but there muſt make abode;
The whiles the ſalvage man did take his ſteede,
And in ſome ſtable neare did ſet him up to feede.

XX.

Ere long to him a homely groome there came,
That in rude wiſe him asked what he was,
That durſt ſo boldly, without let or ſhame,
Into his lords forbidden hall to paſſe:
To whom the prince, him fayning to embaſe,
Mylde anſwer made, he was an errant knight,
The which was fall'n into this feeble caſe
Through many wounds, which lately he in fight
Received had, and prayd to pitty his ill plight.

XXI.

But he, the more outrageous and bold,
Sternely did bid him quickely thence avaunt,
Or deare aby; for why? his lord of old
Did hate all errant knights which there did haunt,
Ne lodging would to any of them graunt;
And therefore lightly bad him packe away,
Not ſparing him with bitter words to taunt;
And therewithall rude hand on him did lay
To thruſt him out of dore, doing his worſt aſſay.

XXII.

Which when the ſalvage coming now in place
Beheld, eftſoones he all enraged grew,
And running ſtreight upon that villaine baſe,
Like a fell lion at him fiercely flew,
And with his teeth and nailes in preſent vew
Him rudely rent and all to peeces tore;
So miſerably him all helpeleſſe ſlew,
That with the noiſe, whileſt he did loudly rore,
The people of the houſe roſe forth in great uprore.

XXIII.

Who when on ground they ſaw their fellow ſlaine,
And that ſame knight and ſalvage ſtanding by,
Upon them two they fell with might and maine,
And on them layd ſo huge and horribly,
As if they would have ſlaine them preſently:
But the bold prince defended him ſo well,
And their aſſault withſtood ſo mightily,
That maugre all their might, he did repel
And beat them back, whilſt many underneath him fell.

XXIV.

Yet he them ſtill ſo ſharpely did purſew,
That few of them he left alive, which fled,
Thoſe evill tidings to their lord to ſhew:
Who hearing how his people badly ſped
Came forth in haſt; where whenas with the dead
He ſaw the ground all ſtrow'd, and that ſame knight
And ſalvage with their bloud freſh-ſteeming red,
He woxe nigh mad with wrath and fell deſpight,
And with reproachfull words him thus beſpake on hight;

XXV.

Art thou he, traytor, that with treaſon vile
Haſt ſlaine my men in this unmanly maner,
And now triumpheſt in the piteous ſpoile
Of theſe poore folk, whoſe ſoules with black diſhonor
And foule defame doe decke thy bloudy baner?
The meede whereof ſhall ſhortly be thy ſhame,
And wretched end, which ſtill attendeth on her.
With that himſelfe to battell he did frame;
So did his forty yeomen, which there with him came.

XXVI.

With dreadfull force they all did him aſſaile,
And round about with boyſtrous ſtrokes oppreſſe,
That on his ſhield did rattle like to haile
In a great tempeſt; that in ſuch diſtreſſe
He wiſt not to which ſide him to addreſſe:
And evermore that craven cowherd knight
Was at his backe with heartleſſe heedineſſe,
Wayting if he unwares him murther might:
For cowardize doth ſtill in villany delight.

XXVII.

Whereof whenas the prince was well aware,
He to him turnd with furious intent,
And him againſt his powre gan to prepare;
Like a fierce bull, that being buſie bent
To fight with many foes about him ment,
Feeling ſome curre behinde his heeles to bite,
Turnes him about with fell avengement:
So likewiſe turnde the prince upon the knight,
And layd at him amaine with all his will and might.

XXVIII.
Who, when he once his dreadfull ſtrokes had taſted,
Durſt not the furie of his force abyde,
But turn'd abacke, and to retyre him haſted
Through the thick preaſe, there thinking him to hyde;
But when the prince had once him plainely eyde,
He foot by foot him followed alway,
Ne would him ſuffer once to ſhrinke aſyde;
But ioyning cloſe, huge lode at him did lay:
Who flying ſtill did ward, and warding fly away.

XXIX.
But when his foe he ſtill ſo eager ſaw,
Unto his heeles himſelfe he did betake,
Hoping unto ſome refuge to withdraw:
Ne would the prince him ever foot forſake
Whereſo he went, but after him did make.
He fled from roome to roome, from place to place,
Whyleſt every ioynt for dread of death did quake,
Still looking after him that did him chace;
That made him evermore increaſe his ſpeedie pace.

XXX.
At laſt he up into the chamber came,
Whereas his love was ſitting all alone,
Wayting what tydings of her folke became.
There did the prince him overtake anone,
Crying in vaine to her him to bemone;
And with his ſword him on the head did ſmyte,
That to the ground he fell in ſenſeleſſe ſwone:
Yet whether thwart or flatly it did lyte,
The tempred ſteele did not into his brayne-pan byte.

XXXI.
Which when the ladie ſaw, with great affright
She ſtarting up began to ſhrieke aloud;
And with her garment covering him from ſight,
Seem'd under her protection him to ſhroud;
And falling lowly at his feet, her bowd
Upon her knee, intreating him for grace,
And often him beſought, and prayd, and vowd;
That with the ruth of her ſo wretched caſe,
He ſtayd his ſecond ſtrooke, and did his hand abaſe.

XXXII.

Her weed ſhe then withdrawing did him diſcover;
Who now come to himſelſe, yet would not rize,
But ſtill did lie as dead, aud quake, and quiver,
That even the prince his baſeneſſe did deſpize,
And eke his dame him ſeeing in ſuch guize
Gan him recomfort and from ground to reare:
Who riſing up at laſt in ghaſtly wize,
Like troubled ghoſt, did dreadfully appeare,
As one that had no life him left through former feare.

XXXIII.

Whom when the prince ſo deadly ſaw diſmayd,
He for ſuch baſeneſſe ſhamefully him ſhent,
And with ſharpe words did bitterly upbrayd;
Vile cowheard dogge, now doe I much repent,
That ever I this life unto thee lent,
Whereof thou caytive ſo unworthie art,
That both thy love, for lacke of hardiment,
And eke thyſelfe, for want of manly hart,
And eke all knights haſt ſhamed with this knightleſſe part.

XXXIV.

Yet further haſt thou heaped ſhame to ſhame,
And crime to crime, by this thy cowheard feare:
For firſt it was to thee reprochfull blame,
T' erect this wicked cuſtome, which I heare
Gainſt errant knights and ladies thou doſt reare;
Whom when thou mayſt thou doſt of arms deſpoile,
Or of their upper garment which they weare:
Yet doeſt thou not with manhood, but with guile
Maintaine this evil uſe, thy foes thereby to foile.

XXXV.

And laſtly, in approvance of thy wrong,
To ſhew ſuch faintneſſe and foule cowardize
Is greateſt ſhame: for oft it falles, that ſtrong
And valiant knights doe raſhly enterprize
Either for fame or elſe for exercize
A wrongfull quarrell to maintaine by fight;
Yet have through proweſſe and their brave emprize
Gotten great worſhip in this worldes ſight:
For greater force there needs to maintaine wrong then right.

XXXVI.

Yet ſince thy life unto this ladie fayre
I given have, live in reproch and ſcorne;
Ne ever armes ne ever knighthood dare
Hence to profeſſe: for ſhame is to adorne
With ſo brave badges one ſo baſely borne;
But onely breath, ſith that I did forgive.
So having from his craven bodie torne
Thoſe goodly armes, he them away did give,
And onely ſuffred him this wretched life to live.

XXXVII.

There whileſt he thus was ſetling things above,
Atwene that ladie myld and recreant knight,
To whom his life he graunted for her love,
He gan bethinke him in what perilous plight
He had behynd him left that ſalvage wight
Amongſt ſo many foes, whom ſure he thought
By this quite ſlaine in ſo unequall fight:
Therefore deſcending backe in haſte he ſought
If yet he were alive, or to deſtruction brought.

XXXVIII,

There he him found environed about
With ſlaughtred bodies, which his hand had ſlaine;
And laying yet afreſh with courage ſtout
Upon the reſt that did alive remaine;
Whom he likewiſe right ſorely did conſtraine,
Like ſcattred ſheepe, to ſeeke for ſafetie,
After he gotten had with buſie paine
Some of their weapons which thereby did lie,
With which he layd about, and made them faſt to flie.

XXXIX.

Whom when the prince ſo felly ſaw to rage,
Approaching to him neare, his hand he ſtayd,
And ſought, by making ſignes, him to aſſwage:
Who him perceiving, ſtreight to him obayd,
As to his lord, and downe his weapons layd,
As if he long had to his heaſts bene trayned.
Thence he him brought away, and up convayd
Into the chamber, where that dame remayned
With her unworthy knight, who ill him entertayned.

XL. Whom

XL.

Whom when the ſalvage ſaw from daunger free,
Sitting beſide his ladie there at eaſe,
He well remembred that the ſame was hee,
Which lately ſought his lord for to diſpleaſe:
Tho all in rage he on him ſtreight did ſeaze,
As if he would in peeces him have rent;
And were not that the prince did him appeaze,
He had not left one limbe of him unrent:
But ſtreight he held his hand at his commaundement.

XLI.

Thus having all things well in peace ordayned,
The prince himſelſe there all that night did reſt;
Where him Blandina fayrely entertayned
With all the courteous glee and goodly feaſt
The which for him ſhe could imagine beſt:
For well ſhe knew the wayes to win good will
Of every wight, that were not too infeſt;
And how to pleaſe the minds of good and ill,
Through tempering of her words and lookes by wondrous ſkill.

XLII.

Yet were her words and lookes but falſe and fayned,
To ſome hid end to make more eaſie way,
Or to allure ſuch fondlings whom ſhe trayned
Into her trap unto their owne decay:
Thereto, when needed, ſhe could weepe and pray,
And when her liſted ſhe could fawne and flatter;
Now ſmyling ſmoothly like to ſommers day,
Now glooming ſadly, ſo to cloke her matter;
Yet were her words but wynd, and all her tears but water.

XLIII.

Whether ſuch grace were given her by kynd,
As women wont their guilefull wits to guyde;
Or learn'd the art to pleaſe, I doe not fynd:
This well I wote, that ſhe ſo well applyde
Her pleaſing tongue, that ſoone ſhe pacifyde
The wrathful prince, and wrought her husbands peace:
Who natheleſſe not therewith ſatisfyde,
His rancorous deſpight did not releaſſe,
Ne ſecretly from thought of fell revenge ſurceaſſe:

XLIV.

For all that night, the whyles the prince did reſt
In careleſſe couch not weeting what was ment,
He watcht in cloſe awayt with weapons preſt,
Willing to worke his villenous intent
On him, that had ſo ſhamefully him ſhent:
Yet durſt he not for very cowardize
Effect the ſame, whyleſt all the night was ſpent.
The morrow next the prince did early rize,
And paſſed forth to follow his firſt enterprize.

CANTO VII.

Turpine is baffuld; his two knights
Doe gaine their treaſons meed.
Fayre Mirabellaes puniſhment
For loves diſdaine decreed.

I.

LIKE as the gentle hart itſelfe bewrayes
In doing gentle deedes with franke delight,
Even ſo the baſer mind itſelfe diſplayes
In cancred malice and revengefull ſpight:
For to maligne, t'envie, t'uſe ſhifting ſlight,
Be arguments of a vile donghill mind;
Which what it dare not doe by open might,
To worke by wicked treaſon wayes doth find,
By ſuch diſcourteous deeds diſcovering his baſe kind.

II.

That well appears in this diſcourteous knight,
The coward Turpine, whereof now I treat;
Who notwithſtanding that in former fight
He of the prince his life received late,
Yet in his mind malitious and ingrate
He gan devize to be aveng'd anew
For all that ſhame, which kindled inward hate:
Therefore ſo ſoone as he was out of vew,
Himſelfe in haſt he arm'd, and did him faſt purſew.

III.

Well did he tract his ſteps as he did ryde,
Yet would not neare approch in daungers eye,
But kept aloofe for dread to be deſcryde,
Untill fit time and place he mote eſpy,
Where he mote worke him ſcath and villeny.
At laſt he met two knights to him unknowne,
The which were armed both agreeably,
And both combynd whatever chaunce were blowne
Betwixt them to divide, and each to make his owne.

IV.

To whom falſe Turpine comming courteouſly,
To cloke the miſchiefe which he inly ment,
Gan to complaine of great diſcourteſie,
Which a ſtraunge knight, that neare afore him went,
Had doen to him, and his deare ladie ſhent;
Which if they would afford him ayde at need
For to avenge in time convenient,
They ſhould accompliſh both a knightly deed,
And for their paines obtaine of him a goodly meed.

V.

The knights beleev'd that all he ſayd was trew;
And being freſh and full of youthly ſpright
Were glad to heare of that adventure new,
In which they mote make triall of their might,
Which never yet they had approv'd in fight,
And eke deſirous of the offred meed:
Said then the one of them, *Where is that wight,*
The which hath doen to thee this wrongfull deed,
That we may it avenge and puniſh him with ſpeed?

VI.

He rides, ſaid Turpine, *there not farre afore,*
With a wyld man ſoft footing by his ſyde,
That if ye liſt to haſte a litle more,
Ye may him over-take in timely tyde.
Eftſoones they pricked forth with forward pryde;
And ere that litle while they ridden had,
The gentle prince not farre away they ſpyde,
Ryding a ſoftly pace with portance ſad,
Devizing of his love more then of daunger drad.

VII.

Then one of them aloud unto him cryde,
Bidding him turne againe; *Falſe traytour knight,*
Foule woman-wronger——for he him defyde.
With that they both at once with equall ſpight
Did bend their ſpeares, and both with equall might
Againſt him ran; but th' one did miſſe his marke,
And being carried with his force forth-right
Glaunſt ſwiftly by; like to that heavenly ſparke,
Which glyding through the ayre lights all the heavens darke.

VIII.

But th'other ayming better did him ſmite
Full in the ſhield with ſo impetuous powre,
That all his launce in peeces ſhivered quite,
And ſcattered all about fell on the flowre:
But the ſtout prince with much more ſteddy ſtowre
Full on his bever did him ſtrike ſo ſore,
That the cold ſteele through piercing did devowre
His vitall breath, and to the ground him bore,
Where ſtill he bathed lay in his own bloody gore.

IX.

As when a caſt of faulcons make their flight
At an herneſhaw that lyes aloft on wing,
The whyles they ſtrike at him with heedleſſe might,
The warie foule his bill doth backward wring;
On which the firſt, whoſe force her firſt doth bring,
Herſelfe quite through the bodie doth engore,
And falleth downe to ground like ſenſeleſſe thing;
But th'other, not ſo ſwift as ſhe before,
Fayles of her ſouſe, and paſſing by doth hurt no more.

X.

By this the other, which was paſſed by,
Himſelfe recovering, was return'd to flight;
Where when he ſaw his fellow lifeleſſe ly,
He much was daunted with ſo diſmall ſight;
Yet nought abating of his former ſpight,
Let drive at him with ſo malitious mynd,
As if he would have paſſed through him quight:
But the ſteele-head no ſtedfaſt hold could fynd,
But glauncing by deceiv'd him of that he deſynd.

XI.

Not ſo the prince; for his well-learned ſpeare
Tooke ſurer hould, and from his horſes backe
Above a launces length him forth did beare,
And gainſt the cold hard earth ſo ſore him ſtrake,
That all his bones in peeces nigh he brake.
Where ſeeing him ſo lie, he left his ſteed,
And to him leaping, vengeance thought to take
Of him, for all his former follies meed,
With flaming ſword in hand his terror more to breed.

XII.

The fearfull ſwaine beholding death ſo nie
Cryde out aloud for mercy him to ſave;
In lieu whereof he would to him deſcrie
Great treaſon to him meant, his life to reave.
The prince ſoone hearkned, and his life forgave.
Then thus ſaid he, *There is a ſtraunger knight,*
The which for promiſe of great meed us drave
To this attempt, to wreake his hid deſpight,
For that himſelfe thereto did want ſufficient might.

XIII.

The prince much muſed at ſuch villenie,
And ſayd, *Now ſure ye well have earn'd your meed,*
For th'one is dead, and th'other ſoone ſhall die,
Unleſſe to me thou hither bring with ſpeed
The wretch that hyr'd you to this wicked deed.
He glad of life, and willing eke to wreake
The guilt on him which did this miſchiefe breed,
Swore by his ſword, that neither day nor weeke
He would ſurceaſſe, but him whereſo he were would ſeeke.

XIV.

So up he roſe, and forth ſtreightway he went
Backe to the place where Turpine late he lore;
There he him found in great aſtoniſhment
To ſee him ſo bedight with bloodie gore
And grieſly wounds, that him appalled ſore.
Yet thus at length he ſaid, *How now, ſir knight,*
What meaneth this which here I ſee before?
How fortuneth this foule uncomely plight,
So different from that which earſt ye ſeem'd in ſight?

XV.

Perdie, ſaid he, *in evill houre it fell,*
That ever I for meed did undertake
So hard a taske as life for hyre to ſell;
The which I earſt adventur'd for your ſake:
Witneſſe the wounds, and this wide bloudie lake,
Which ye may ſee yet all about me ſteeme.
Therefore now yeeld, as ye did promiſe make,
My due reward, the which right well I deeme
I yearned have, that life ſo dearely did redeeme.

XVI.

But where then is, quoth he halfe wrothfully,
Where is the bootie, which therefore I bought,
That curſed caytive, my ſtrong enemy,
That recreant knight, whoſe hated life I ſought?
And where is eke your friend which halfe it ought?
He lyes, ſaid he, *upon the cold bare ground,*
Slayne of that errant knight with whom he fought;
Whom afterwards myſelfe with many a wound
Did ſlay againe, as ye may ſee there in the ſtound.

XVII.

Thereof falſe Turpin was full glad and faine,
And needs with him ſtreight to the place would ryde,
Where he himſelfe might ſee his foeman ſlaine;
For elſe his feare could not be ſatisfyde.
So as they rode, he ſaw the way all dyde
With ſtreames of bloud; which tracting by the traile,
Ere long they came, whereas in evill tyde
That other ſwayne, like aſhes deadly pale,
Lay in the lap of death, rewing his wretched bale.

XVIII.

Much did the craven ſeeme to mone his caſe,
That for his ſake his deare life had forgone;
And him bewayling with affection baſe
Did counterfeit kind pittie, where was none:
For where's no courage, there's no ruth nor mone.
Thence paſſing forth, not farre away he found
Whereas the prince himſelfe lay all alone,
Looſely diſplayd upon the graſſie ground,
Poſſeſſed of ſweete ſleepe that luld him ſoft in ſwound.

XX. Wearie

XIX.

Wearie of travell in his former fight,
He there in ſhade himſelfe had layd to reſt,
Having his armes and warlike things undight,
Feareleſſe of foes that mote his peace moleſt;
The whyles his ſalvage page, that wont be preſt,
Was wandred in the wood another way,
To doe ſome thing that ſeemed to him beſt;
The whyles his lord in ſilver ſlomber lay,
Like to the evening ſtarre adorn'd with deawy ray.

XX.

Whom whenas Turpin ſaw ſo looſely layd,
He weened well that he indeed was dead,
Like as that other knight to him had ſayd;
But when he nigh approcht, he mote aread
Plaine ſignes in him of life and livelihead.
Whereat much griev'd againſt the ſtraunger knight,
That him too light of credence did miſlead,
He would have backe retyred from that ſight,
That was to him on earth the deadlieſt deſpight.

XXI.

But that ſame knight would not once let him ſtart;
But plainely gan to him declare the caſe
Of all his miſchiefe and late luckleſſe ſmart;
How both he and his fellow there in place
Were vanquiſhed, and put to foule diſgrace;
And how that he in lieu of life him lent
Had vow'd unto the victor him to trace
And follow through the world whereſo he went,
Till that he him delivered to his puniſhment.

XXII.

He therewith much abaſhed and affrayd,
Began to tremble every limbe and vaine;
And ſoftly whiſpering him, entyrely prayd
T'advize him better then by ſuch a traine
Him to betray unto a ſtraunger ſwaine;
Yet rather counſeld him contrarywize,
Sith he likewiſe did wrong by him ſuſtaine,
To ioyne with him and vengeance to devize,
Whyleſt time did offer meanes him ſleeping to ſurprize.

XXIII.

Natheleſſe for all his ſpeech the gentle knight
Would not be tempted to ſuch villenie,
Regarding more his faith which he did plight,
All were it to his mortall enemie,
Then to entrap him by falſe treacherie:
Great ſhame in lieges blood to be embrew'd.
Thus whyleſt they were debating diverſlie,
The ſalvage forth out of the wood iſſew'd
Backe to the place whereas his lord he ſleeping vew'd.

XXIV.

There when he ſaw thoſe two ſo neare him ſtand,
He doubted much what mote their meaning bee;
And throwing downe his load out of his hand,
(To weet great ſtore of forreſt frute which hee
Had for his food late gathered from the tree)
Himſelfe unto his weapon he betooke,
That was an oaken-plant, which lately hee
Rent by the root; which he ſo ſternly ſhooke,
That like an hazell wand it quivered and quooke.

XXV.

Whereat the prince awaking, when he ſpyde
The traytour Turpin with that other knight,
He ſtarted up, and ſnatching near his ſyde
His truſtie ſword, the ſervant of his might,
Like a fell lyon leaped to him light,
And his left hand upon his collar layd.
Therewith the cowheard, deaded with affright,
Fell flat to ground, ne word unto him ſayd,
But holding up his hands with ſilence mercie prayd.

XXVI.

But he ſo full of indignation was,
That to his prayer nought he would incline,
But as he lay upon the humbled gras,
His foot he ſet on his vile necke, in ſigne
Of ſervile yoke, that nobler harts repine.
Then letting him ariſe like abiect thrall,
He gan to him obiect his haynous crime,
And to revile, and rate, and recreant call,
And laſtly to deſpoyle of knightly bannerall:

XXVII. And

XXVII.

And after all, for greater infamie,
He by the heeles him hung upon a tree,
And baffuld ſo, that all which paſſed by
The picture of his puniſhment might ſee,
And by the like enſample warned bee,
However they through treaſon doe treſpaſſe.
But turne we now backe to that ladie free,
Whom late we left ryding upon an aſſe,
Led by a carle and foole, which by her ſide did paſſe.

XXVIII.

She was a ladie of great dignitie,
And lifted up to honorable place,
Famous through all the land of Faerie,
Though of meane parentage and kindred baſe,
Yet deckt with wondrous giftes of natures grace,
That all men did her perſon much admire,
And praiſe the feature of her goodly face;
The beames whereof did kindle lovely fire
In th'harts of many a knight, and many a gentle ſquire:

XXIX.

But ſhe thereof grew proud and inſolent,
That none ſhe worthie thought to be her fere,
But ſcornd them all that love unto her meant;
Yet was ſhe lov'd of many a worthy pere,
Unworthy ſhe to be belov'd ſo dere,
That could not weigh of worthineſſe aright:
For beautie is more glorious, bright and clere,
The more it is admir'd of many a wight,
And nobleſt ſhe that ſerved is of nobleſt knight.

XXX.

But this coy damzell thought contrariwize,
That ſuch proud looks would make her prayſed more;
And that the more ſhe did all love deſpize,
The more would wretched lovers her adore.
What cared ſhe who ſighed for her ſore,
Or who did wayle or watch the wearie night?
Let them that liſt their luckleſſe lot deplore;
She was borne free, not bound to any wight,
And ſo would ever live, and love her owne delight.

XXXI.

Through ſuch her ſtubborne ſtifneſſe and hard hart,
Many a wretch for want of remedie
Did languiſh long in life-conſuming ſmart,
And at the laſt through dreary dolour die:
Whyleſt ſhe, the ladie of her libertie,
Did boaſt her beautie had ſuch ſoveraine might,
That with the onely twinckle of her eye
She could or ſave or ſpill whom ſhe would hight:
What could the gods doe more, but doe it more aright?

XXXII.

But loe the gods, that mortall follies vew,
Did worthily revenge this maydens pride;
And nought regarding her ſo goodly hew
Did laugh at her, that many did deride,
Whileſt ſhe did weepe, of no man mercifide:
For on a day, when Cupid kept his court,
As he is wont at each ſaint Valentide,
Unto the which all lovers doe reſort,
That of their loves ſucceſſe they there may make report.

XXXIII.

It fortun'd then, that when the roules were red,
In which the names of all loves folke were fyled,
That many there were miſſing, which were ded,
Or kept in bands, or from their loves exyled,
Or by ſome other violence deſpoyled.
Which whenas Cupid heard, he wexed wroth,
And doubting to be wronged or beguyled,
He bad his eyes to be unblindfold both,
That he might ſee his men, and muſter them by oth.

XXXIV.

Then found he many miſſing of his crew,
Which wont doe ſuit and ſervice to his might;
Of whom what was becomen no man knew.
Therefore a iurie was impaneld ſtreight
T'enquire of them, whether by force or ſleight,
Or their owne guilt, they were away convayd:
To whom foule Infamie and fell Deſpight
Gave evidence, that they were all betrayd,
And murdred cruelly by a rebellious mayd:

XXXV.

Fayre Mirabella was her name, whereby
Of all thoſe crymes ſhe there indited was:
All which when Cupid heard, he by and by
In great diſpleaſure wil'd a capias
Should iſſue forth t'attach that ſcornefull laſſe.
The warrant ſtraight was made, and therewithall
A baylieffe errant forth in poſt did paſſe,
Whom they by name there Portamore did call;
He which doth ſummon lovers to loves iudgement hall.

XXXVI.

The damzell was attacht, and ſhortly brought
Unto the barre whereas ſhe was arrayned:
But ſhe thereto nould plead, nor anſwere ought,
Even for ſtubborne pride, which her reſtrayned:
So iudgement paſt, as is by law ordayned
In caſes like, which when at laſt ſhe ſaw,
Her ſtubborne hart, which love before diſdayned,
Gan ſtoupe, and falling downe with humble awe,
Cryde mercie, to abate the extremitie of law.

XXXVII.

The ſonne of Venus, who is myld by kynd,
But where he is provokt with peeviſhneſſe,
Unto her prayers piteouſly enclynd,
And did the rigour of his doome repreſſe;
Yet not ſo freely, but that natheleſſe
He unto her a penance did impoſe,
Which was, that through this worlds wyde wildernes
She wander ſhould in companie of thoſe,
Till ſhe had ſav'd ſo many loves as ſhe did loſe.

XXXVIII.

So now ſhe had bene wandring two whole yeares
Throughout the world in this uncomely caſe,
Waſting her goodly hew in heavie teares,
And her good dayes in dolorous diſgrace:
Yet had ſhe not in all theſe two yeares ſpace
Saved but two; yet in two yeares before
Through her diſpiteous pride, whileſt love lackt place,
She had deſtroyed two and twenty more.
Aie me, how could her love make half amends therefore!

XXXIX.

And now ſhe was uppon the weary way,
Whenas the gentle ſquire with faire Serene
Met her in ſuch miſſeeming foule array;
The whiles that mighty man did her demeane
With all the evil termes and cruell meane
That he could make; and eeke that angry foole,
Which follow'd her, with curſed hands uncleane
Whipping her horſe, did with his ſmarting toole
Oft whip her dainty ſelfe, and much augment her doole.

XL.

Ne ought it mote availe her to entreat
The one or th'other better her to uſe;
For both ſo wilfull were and obſtinate
That all her piteous plaint they did refuſe,
And rather did the more her beate and bruſe:
But moſt the former villaine, which did lead
Her tyreling iade, was bent her to abuſe;
Who though ſhe were with wearineſſe nigh dead,
Yet would not let her lite, nor reſt a little ſtead:

XLI.

For he was ſterne and terrible by nature,
And eeke of perſon huge and hideous,
Exceeding much the meaſure of mans ſtature,
And rather like a gyant monſtruous:
For ſooth he was deſcended of the hous
Of thoſe old gyants, which did warres darraine
Againſt the heaven in order battailous,
And ſib to great Orgolio, which was ſlaine
By Arthure, whenas Unas knight he did maintaine.

XLII.

His lookes were dreadfull, and his fiery eies
Like two great beacons glared bright and wyde,
Glauncing askew, as if his enemies
He ſcorned in his over-weening pryde;
And ſtalking ſtately like a crane did ſtryde
At every ſtep uppon the tiptoes hie;
And all the way he went, on every ſyde
He gaz'd about and ſtared horriblie,
As if he with his lookes would all men terrifie.

XLIII.

He wore no armour, ne for none did care,
As no whit dreading any living wight;
But in a iacket, quilted richly rare
Upon checklaton, he was ſtraungely dight,
And on his head a roll of linnen plight,
Like to the Mores of Malaber, he wore;
With which his locks, as blacke as pitchy night,
Were bound about, and voyded from before;
And in his hand a mighty yron club he bore.

XLIV.

This was Diſdaine, who led that ladies horſe
Through thick and thin, through mountains and through plains,
Compelling her, where ſhe would not, by force,
Haling her palfrey by the hempen raines:
But that ſame foole, which moſt increaſt her paines,
Was Scorne, who having in his hand a whip
Her therewith yirks; and ſtill when ſhe complaines
The more he laughes and does her cloſely quip,
To ſee her ſo lament, and bite her tender lip.

XLV.

Whoſe cruell handling when that ſquire beheld,
And ſaw thoſe villaines her ſo vildely uſe,
His gentle heart with indignation ſweld,
And could no lenger beare ſo great abuſe,
As ſuch a lady ſo to beate and bruſe;
But to him ſtepping, ſuch a ſtroke him lent,
That forſt him th'halter from his hand to looſe,
And maugre all his might backe to relent:
Elſe had he ſurely there bene ſlaine, or ſowly ſhent.

XLVI.

The villaine wroth for greeting him ſo ſore,
Gathered himſelfe together ſoone againe,
And with his yron batton which he bore
Let drive at him ſo dreadfully amaine,
That for his ſafety he did him conſtraine
To give him ground, and ſhift to every ſide,
Rather then once his burden to ſuſtaine:
For booteleſſe thing him ſeemed to abide
So mighty blowes, or prove the puiſſaunce of his pride.

XLVII.

Like as a maſtiffe having at a bay
A ſalvage bull, whoſe cruell hornes doe threat
Deſperate daunger, if he them aſſay,
Traceth his ground, and round about doth beat,
To ſpy where he may ſome advantage get;
The whiles the beaſt doth rage and loudly rore:
So did the ſquire, the whiles the carle did fret
And fume in his diſdainefull mynd the more,
And oftentimes by Turmagant and Mahound ſwore.

XLVIII.

Natheleſſe ſo ſharpely ſtill he him purſewd,
That at advantage him at laſt he tooke,
When his foote ſlipt (that ſlip he dearely rewd)
And with his yron club to ground him ſtrooke;
Where ſtill he lay, ne out of ſwoune awooke,
Till heavy hand the carle upon him layd,
And bound him faſt: tho when he up did looke,
And ſaw himſelfe captiv'd, he was diſmayd,
Ne powre had to withſtand, ne hope of any ayd.

XLIX.

Then up he made him riſe, and forward fare,
Led in a rope which both his hands did bynd;
Ne ought that foole for pitty did him ſpare,
But with his whip him following behynd
Him often ſcourg'd, and forſt his feete to fynd:
And otherwhiles with bitter mockes and mowes
He would him ſcorne, that to his gentle mynd
Was much more grievous then the others blowes:
Words ſharpely wound, but greateſt griefe of ſcorning growes.

L.

The faire Serena, when ſhe ſaw him fall
Under that villaines club, then ſurely thought
That ſlaine he was, or made a wretched thrall,
And fled away with all the ſpeede ſhe mought
To ſeeke for ſafety, which long time ſhe ſought,
And paſt through many perils by the way,
Ere ſhe againe to Calepine was brought:
The which diſcourſe as now I muſt delay,
Till Mirabellaes fortunes I doe further ſay.

CANTO VIII.

Prince Arthure overcomes Diſdaine ;
Quites Mirabell from dreed :
Serena found of ſalvages
By Calepine is freed.

I.

YE gentle ladies, in whoſe ſoveraine powre
Love hath the glory of his kingdome left,
And th'hearts of men, as your eternall dowre,
In yron chaines, of liberty bereft,
Delivered hath unto your hands by gift ;
Be well aware how ye the ſame doe uſe,
That pride doe not to tyranny you lift ;
Leaſt if men you of cruelty accuſe,
He from you take that chiefedome which ye doe abuſe.

II.

And as ye ſoft and tender are by kynde,
Adornd with goodly gifts of beauties grace,
So be ye ſoft and tender eeke in mynde ;
But cruelty and hardneſſe from you chace,
That all your other praiſes will deface,
And from you turne the love of men to hate :
Enſample take of Mirabellaes caſe,
Who from the high degree of happy ſtate
Fell into wretched woes, which ſhe repented late.

III.

Who after thraldome of the gentle ſquire,
Which ſhe beheld with lamentable eye,
Was touched with compaſſion entire,
And much lamented his calamity,
That for her ſake fell into miſery ;
Which booted nought for prayers nor for threat
To hope for to releaſe or mollify ;
For aye the more that ſhe did them entreat,
The more they him miſuſt, and cruelly did beat.

IV. So

IV.

So as they forward on their way did pas,
 Him ſtill reviling and afflicting ſore,
 They met prince Arthure with ſir Enias,
 (That was that courteous knight, whom he before
 Having ſubdew'd, yet did to life reſtore)
 To whom as they approcht, they gan augment
 Their cruelty, and him to puniſh more,
 Scourging and haling him more vehement;
As if it them ſhould grieve to ſee his puniſhment.

V.

The ſquire himſelfe, whenas he ſaw his lord
 The witneſſe of his wretchedneſſe in place,
 Was much aſham'd that with an hempen cord
 He like a dog was led in captive caſe,
 And did his head for baſhfulneſſe abaſe,
 As loth to ſee or to be ſeene at all;
 Shame would be hid: but whenas Enias
 Beheld two ſuch, of two ſuch villaines thrall,
His manly mynde was much emmoved therewithall;

VI.

And to the prince thus ſayd, *See you, ſir knight,*
 The greateſt ſhame that ever eye yet ſaw,
 Yond lady and her ſquire with foule deſpight
 Abuſde, againſt all reaſon and all law,
 Without regard of pitty or of awe:
 See how they doe that ſquire beat and revile;
 See how they doe the lady hale and draw:
 But if ye pleaſe to lend me leave awhile,
I will them ſoone acquite, and both of blame aſſoile.

VII.

The prince aſſented: and then he ſtreightway
 Diſmounting light, his ſhield about him threw,
 With which approaching thus he gan to ſay,
 Abide, ye caytive treachetours untrew,
 That have with treaſon thralled unto you
 Theſe two, unworthy of your wretched bands;
 And now your crime with cruelty purſew:
 Abide, and from them lay your loathly hands;
Or elſe abide the death that hard before you ſtands.

VIII. The

VIII.

The villaine ſtayd not aunſwer to invent;
But with his yron club preparing way,
His mindes ſad meſſage backe unto him ſent;
The which deſcended with ſuch dreadfull ſway,
That ſeemed nought the courſe thereof could ſtay,
No more then lightening from the lofty ſky:
Ne liſt the knight the powre thereof aſſay,
Whoſe doome was death; but lightly ſlipping by,
Unwares defrauded his intended deſtiny:

IX.

And to requite him with the like againe,
With his ſharpe ſword he fiercely at him flew,
And ſtrooke ſo ſtrongly, that the carle with paine
Saved himſelfe, but that he there him ſlew;
Yet ſav'd not ſo, but that the blood it drew,
And gave his foe good hope of victory:
Who therewith fleſht, upon him ſet anew,
And with the ſecond ſtroke thought certainely
To have ſupplyde the firſt, and paide the uſury:

X.

But fortune aunſwerd not unto his call;
For as his hand was heaved up on hight,
The villaine met him in the middle fall,
And with his club bet backe his brond-yron bright
So forcibly, that with his owne hands might
Rebeaten backe upon himſelfe againe
He driven was to ground in ſelfe deſpight;
From whence ere he recovery could gaine,
He in his necke had ſet his foote with fell diſdaine.

XI.

With that the foole, which did that end awayte,
Came running in, and whileſt on ground he lay
Laide heavy hands on him, and held ſo ſtrayte,
That downe he kept him with his ſcornefull ſway,
So as he could not weld him any way:
The whiles that other villaine went about
Him to have bound, and thrald without delay;
The whiles the foole did him revile and flout,
Threatning to yoke them two and tame their corage ſtout.

XII.

As when a ſturdy ploughman with his hynde
By ſtrength have overthrowne a ſtubborne ſteare,
They downe him hold, and faſt with cords do bynde,
Till they him force the buxome yoke to beare:
So did theſe two this knight oft tug and teare.
Which when the prince beheld, there ſtanding by,
He left his lofty ſteede to aide him neare;
And buckling ſoone himſelfe, gan fiercely fly
Upon that carle, to ſave his friend from ieopardy.

XIII.

The villaine, leaving him unto his mate
To be captiv'd and handled as he liſt,
Himſelfe addreſt unto this new debate,
And with his club him all about ſo bliſt,
That he which way to turne him ſcarcely wiſt:
Sometimes aloft he layd, ſometimes alow,
Now here, now there, and oft him neare he miſt;
So doubtfully, that hardly one could know
Whether more wary were to give or ward the blow.

XIV.

But yet the prince ſo well enured was
With ſuch huge ſtrokes, approved oft in fight,
That way to them he gave forth right to pas;
Ne would endure the daunger of their might,
But wayt advantage when they downe did light.
At laſt the caytive after long diſcourſe,
When all his ſtrokes he ſaw avoyded quite,
Reſolved in one t'aſſemble all his force,
And make one end of him without ruth or remorſe.

XV.

His dreadfull hand he heaved up aloft,
And with his dreadfull inſtrument of yre
Thought ſure have pownded him to powder ſoft,
Or deepe emboweld in the earth entyre;
But fortune did not with his will conſpire:
For ere his ſtroke attayned his intent,
The noble childe, preventing his deſire,
Under his club with wary boldneſſe went,
And ſmote him on the knee that never yet was bent.

XVI.

It never yet was bent, ne bent it now,
Albe the ſtroke ſo ſtrong and puiſſant were,
That ſeem'd a marble pillour it could bow;
But all that leg, which did his body beare,
It crackt throughout, yet did no bloud appeare;
So as it was unable to ſupport
So huge a burden on ſuch broken geare,
But fell to ground like to a lumpe of durt;
Whence he aſſayed to riſe, but could not for his hurt.

XVII.

Eſtſoones the prince to him full nimbly ſtept,
And leaſt he ſhould recover foote againe,
His head meant from his ſhoulders to have ſwept:
Which when the lady ſaw, ſhe cryde amaine;
Stay, ſtay, ſir knight, for love of God abſtaine
From that unwares ye weetleſſe dce intend;
Slay not that carle, though worthy to be ſlaine;
For more on him doth then himſelfe depend;
My life will by his death have lamentable end.

XVIII.

He ſtaide his hand according her deſire,
Yet nathemore him ſuffred to arize;
But ſtill ſuppreſſing, gan of her inquire,
What meaning mote thoſe uncouth words comprize,
That in that villaines health her ſafety lies;
That were no might in man, nor heart in knights,
Which durſt her dreaded reskue enterprize,
Yet heavens themſelves, that favour feeble rights,
Would for itſelfe redreſſe, and puniſh ſuch deſpights.

XIX.

Then burſting forth in teares, which guſhed faſt
Like many water-ſtreams, awhile ſhe ſtayd;
Till the ſharp paſſion being overpaſt
Her tongue to her reſtord, then thus ſhe ſayd,
Nor heavens, nor men can me moſt wretched mayd
Deliver from the doome of my deſart,
The which the god of love hath on me layd,
And damned to endure this direfull ſmart,
For penaunce of my proud and hard rebellious hart.

XX.

In prime of youthly yeares, when firſt the flowre
Of beauty gan to bud, and bloſme delight,
And nature me endu'd with plenteous dowre
Of all her gifts, that pleaſde each living ſight,
I was belov'd of many a gentle knight,
And ſude and ſought with all the ſervice dew:
Full many a one for me deepe groand and ſight,
And to the dore of death for ſorrow drew,
Complayning out on me that would not on them rew.

XXI.

But let them love that liſt, or live or die;
Me liſt not die for any lovers doole:
Ne liſt me leave my loved libertie
To pitty him that liſt to play the foole:
To love myſelf I learned had in ſchoole.
Thus I triumphed long in lovers paine,
And ſitting careleſſe on the ſcorners ſtoole
Did laugh at thoſe that did lament and plaine:
But all is now repayd with intereſt againe.

XXII.

For loe the winged god that woundeth harts,
Cauſde me be called to accompt therefore;
And for revengement of thoſe wrongfull ſmarts,
Which I to others did inflict afore,
Addeem'd me to endure this penaunce ſore;
That in this wize, and this unmeete array,
With theſe two lewd companions, and no more,
Diſdaine and Scorne, I through the world ſhould ſtray,
Till I have ſav'd ſo many as I earſt did ſlay.

XXIII.

Certes, ſayd then the prince, *the god is juſt,*
That taketh vengeaunce of his peoples ſpoile:
For were no law in love, but all that luſt
Might them oppreſſe, and painefully turmoile,
His kingdome would continue but awhile.
But tell me, lady, wherefore doe you beare
This bottle thus before you with ſuch toile,
And eeke this wallet at your backe arreare,
That for theſe carles to carry much more comely were?

XXIV. *Here*

XXIV.

Here in this bottle, ſayd the ſory mayd,
I put the tears of my contrition,
Till to the brim I have it full defrayd:
And in this bag, which I behinde me don,
I put repentaunce for things paſt and gon.
Yet is the bottle leake, and bag ſo torne,
That all which I put in fals out anon,
And is behinde me trodden downe of Scorne,
Who mocketh all my paine, and laughs the more I mourn.

XXV.

The infant hearkned wiſely to her tale,
And wondred much at Cupids iudg'ment wiſe,
That could ſo meekly make proud hearts avale,
And wreake himſelfe on them that him deſpiſe.
Then ſuffred he Diſdaine up to ariſe,
Who was not able up himſelfe to reare,
By meanes his leg, through his late luckleſſe priſe,
Was crackt in twaine, but by his fooliſh feare
Was holpen up, who him ſupported ſtanding neare.

XXVI.

But being up he lookt againe aloſt,
As if he never had received fall;
And with ſterne eye-brows ſtared at him oſt,
As if he would have daunted him withall:
And ſtanding on his tiptoes, to ſeeme tall,
Downe on his golden feete he often gazed,
As if ſuch pride the other could apall;
Who was ſo far from being ought amazed,
That he his lookes deſpiſed, and his boaſt diſpraized.

XXVII.

Then turning backe unto that captive thrall,
Who all this while ſtood there beſide them bound,
Unwilling to be knowne or ſeene at all,
He from thoſe bands weend him to have unwound;
But when approaching neare he plainely found
It was his owne true groome, the gentle ſquire,
He thereat wext exceedingly aſtound,
And him did oft embrace, and oft admire,
Ne could with ſeeing ſatisfie his great deſire.

XXVIII. Mean

XXVIII.

Meane while the ſalvage man, when he beheld
That huge great foole oppreſſing th'other knight,
Whom with his weight unweldy downe he held,
He flew upon him like a greedy kight
Unto ſome carrion offered to his ſight;
And downe him plucking, with his nayles and teeth
Gan him to hale, and teare, and ſcratch, and bite;
And from him taking his owne whip, therewith
So ſore him ſcourgeth that the bloud downe followeth.

XXIX.

And ſure I weene had not the ladies cry
Procur'd the prince his cruell hand to ſtay,
He would with whipping him have done to dye:
But being checkt he did abſtaine ſtreightway,
And let him riſe; then thus the prince gan ſay,
Now, lady, ſith your fortunes thus diſpoſe,
That if ye liſt have liberty, ye may,
Unto yourſelfe I freely leave to choſe,
Whether I ſhall you leave, or from theſe villaines loſe.

XXX.

Ah! nay, ſir knight, ſaid ſhe, *it may not be,*
But that I needes muſt by all meanes fulfill
This penaunce, which enioyned is to me,
Leaſt unto me betide a greater ill;
Yet no leſſe thankes to you for your good will.
So humbly taking leave ſhe turnd aſide:
But Arthure with the reſt went onward ſtill
On his firſt queſt, in which did him betide
A great adventure, which did him from them devide.

XXXI.

But firſt it falleth me by courſe to tell
Of faire Serena; who as earſt you heard,
When firſt the gentle ſquire at variaunce fell
With thoſe two carles, fled faſt away, afeard
Of villany to be to her inferd:
So freſh the image of her former dread,
Yet dwelling in her eye, to her appeard,
That every foote did tremble which did tread,
And every body two, and two ſhe foure did read.

XXXII. Through

XXXII.

Through hils and dales, through buſhes and through breres,
Long thus ſhe fled, till that at laſt ſhe thought
Herſelfe now paſt the perill of her feares:
Then looking round about, and ſeeing nought,
Which doubt of daunger to her offer mought,
She from her palfrey lighted on the plaine;
And ſitting downe herſelfe awhile bethought
Of her long travell and turmoyling paine;
And often did of love, and oft of lucke complaine.

XXXIII.

And evermore ſhe blamed Calepine,
The good ſir Calepine, her owne true knight,
As th'onely author of her wofull tine;
For being of his love to her ſo light,
As her to leave in ſuch a piteous plight:
Yet never turtle truer to his make,
Then he was tride unto his lady bright:
Who all this while endured for her ſake
Great perill of his life, and reſtleſſe paines did take.

XXXIV.

Tho whenas all her plaints ſhe had diſplayd,
And well diſburdened her engrieved breſt,
Upon the graſſe herſelfe adowne ſhe layd;
Where being tyrde with travell, and oppreſt
With ſorrow, ſhe betooke herſelfe to reſt:
There whileſt in Morpheus boſome ſafe ſhe lay,
Feareleſſe of ought that mote her peace moleſt,
Falſe fortune did her ſafety betray
Unto a ſtraunge miſchaunce, that menac'd her decay.

XXXV.

In theſe wylde deſerts, where ſhe now abode,
There dwelt a ſalvage nation, which did live
Of ſtealth and ſpoile, and making nightly rode
Into their neighbours borders; ne did give
Themſelves to any trade (as for to drive
The painefull plough, or cattell for to breed,
Or by adventrous merchandize to thrive)
But on the labours of poor men to feed,
And ſerve their owne neceſſities with others need.

XXXVI.

Thereto they uſde one moſt accurſed order,
To eate the fleſh of men, whom they mote fynde,
And ſtraungers to devoure, which on their border
Were brought by errour or by wreckfull wynde:
A monſtrous cruelty gainſt courſe of kynde!
They towards evening wandering every way
To ſeeke for booty, came by fortune blynde
Whereas this lady, like a ſheepe aſtray,
Now drowned in the depth of ſleepe all fearleſſe lay.

XXXVII.

Soone as they ſpide her, lord! what gladfull glee
They made amongſt themſelves! but when her face
Like the faire yvory ſhining they did ſee,
Each gan his fellow ſolace and embrace
For ioy of ſuch good hap by heavenly grace.
Then gan they to devize what courſe to take,
Whether to ſlay her there upon the place,
Or ſuffer her out of her ſleepe to wake,
And then her eate attonce, or many meales to make.

XXXVIII.

The beſt advizement was of bad, to let her
Sleepe out her fill without encomberment;
For ſleepe, they ſayd, would make her battill better:
Then when ſhe wakt, they all gave one conſent
That ſince by grace of god ſhe there was ſent,
Unto their god they would her ſacrifize,
Whoſe ſhare, her guiltleſſe bloud they would preſent;
But of her dainty fleſh they did devize
To make a common feaſt, and feed with gurmandize.

XXXIX.

So round about her they themſelves did place
Upon the graſſe, and diverſely diſpoſe,
As each thought beſt to ſpend the lingring ſpace:
Some with their eyes the dainteſt morſels choſe;
Some praiſe her paps, ſome praiſe her lips and noſe;
Some whet their knives, and ſtrip their elboes bare:
The prieſt himſelfe a garland doth compoſe
Of fineſt flowers, and with full buſie care
His bloudy veſſels waſh, and holy fire prepare.

XL.

The damzell wakes; then all attonce upſtart,
And round about her flocke, like many flies,
Whooping and hallowing on every part,
As if they would have rent the braſen skies.
Which when ſhe ſees with ghaſtly griefful eies,
Her heart does quake, and deadly pallid hew
Benumbes her cheekes: then out aloud ſhe cries,
Where none is nigh to heare, that will her rew,
And rends her golden locks, and ſnowy breſts embrew.

XLI.

But all bootes not: they hands upon her lay;
And firſt they ſpoile her of her iewels deare,
And afterwards of all her rich array;
The which amongſt them they in peeces teare,
And of the pray each one a part doth beare.
Now being naked, to their ſordid eyes
The goodly threaſures of nature appeare:
Which as they view with luſtfull fantaſyes,
Each wiſheth to himſelfe, and to the reſt envyes.

XLII.

Her yvorie neck, her alablaſter breſt,
Her paps, which like white ſilken pillowes were
For Love in ſoft delight thereon to reſt;
Her tender ſides, her bellie white and clere,
Which like an altar did itſelfe uprere
To offer ſacrifice divine thereon;
Her goodly thighs, whoſe glorie did appeare
Like a triumphall arch, and thereupon
The ſpoiles of princes hang'd, which were in battel won.

XLIII.

Thoſe daintie parts, the dearlings of delight,
Which mote not be prophan'd of common eyes,
Thoſe villeins vew'd with looſe laſcivious ſight,
And cloſely tempted with their craftie ſpyes;
And ſome of them gan mongſt themſelves devize
Thereof by force to take their beaſtly pleaſure:
But them the prieſt rebuking did advize
To dare not to pollute ſo ſacred threaſure
Vow'd to the gods: religion held even theeves in meaſure.

XLIV.

So being ſtayd, they her from thence directed
Unto a litle grove not farre aſyde,
In which an altar ſhortly they erected,
To ſlay her on: and now the eventyde
His brode black wings had through the heavens wyde
By this diſpred, that was the tyme ordayned
For ſuch a diſmall deed, their guilt to hyde:
Of few greene turfes an altar ſoone they fayned,
And deckt it all with flowres, which they nigh hand obtayned.

XLV.

Tho whenas all things readie were aright,
The damzell was before the altar ſet,
Being alreadie dead with fearefull fright:
To whom the prieſt with naked armes full net
Approching nigh, and murdrous knife well whet,
Gan mutter cloſe a certaine ſecret charme,
With other divelish ceremonies met:
Which doen, he gan aloft t'advance his arme,
Whereat they ſhouted all, and made a loud alarme.

XLVI.

Then gan the bagpypes and the hornes to ſhrill
And ſhrieke aloud, that with the peoples voyce
Confuſed, did the ayre with terror fill,
And made the wood to tremble at the noyce:
The whyles ſhe wayld, the more they did reioyce.
Now mote ye underſtand that to this grove
Sir Calepine by chaunce more then by choyce
The ſelfe ſame evening fortune hether drove,
As he to ſeeke Serena through the woods did rove.

XLVII.

Long had he ſought her, and through many a ſoyle
Had traveld ſtill on foot in heavie armes,
Ne ought was tyred with his endleſſe toyle,
Ne ought was feared of his certaine harmes:
And now all weetleſſe of the wretched ſtormes,
In which his love was loſt, he ſlept full faſt,
Till being waked with theſe loud alarmes,
He lightly ſtarted up like one aghaſt,
And catching up his arms ſtreight to the noiſe forth paſt.

XLVIII.

There by th'uncertaine glims of ſtarry night,
And by the twinkling of their ſacred fire,
He mote perceive a litle dawning ſight
Of all, which there was doing in that quire:
Mongſt whom a woman ſpoyld of all attire
He ſpyde, lamenting her unluckie ſtrife,
And groning ſore from grieved hart entire:
Eftſoones he ſaw one with a naked knife
Readie to launch her breſt, and let out loved life.

XLIX.

With that he thruſts into the thickeſt throng;
And even as his right hand adowne deſcends,
He him preventing, lays on earth along,
And ſacrifizeth to th'infernall feends:
Then to the reſt his wrathfull hand he bends;
Of whom he makes ſuch havocke and ſuch hew,
That ſwarmes of damned ſoules to hell he ſends:
The reſt, that ſcape his ſword and death eſchew,
Fly like a flocke of doves before a faulcons vew.

L.

From them returning to that ladie backe,
Whom by the altar he doth ſitting find,
Yet fearing death, and next to death the lacke
Of clothes to cover what ſhe ought by kind;
He firſt her hands beginneth to unbind,
And then to queſtion of her preſent woe;
And afterwards to cheare with ſpeaches kind:
But ſhe, for nought that he could ſay or doe,
One word durſt ſpeake, or anſwere him a whit thereto.

LI.

So inward ſhame of her uncomely caſe
She did conceive, through care of womanhood,
That though the night did cover her diſgrace,
Yet ſhe in ſo unwomanly a mood
Would not bewray the ſtate in which ſhe ſtood:
So all that night to him unknown ſhe paſt:
But day, that doth diſcover bad and good,
Enſewing, made her knowen to him at laſt:
The end whereof Ile keepe untill another caſt.

CANTO I

Calidore hoſtes with Melibee,
And loves fayre Paſtorell:
Coridon envies him, yet he
For ill rewards him well.

I.

NOW turne againe my teme, thou iolly ſway
Backe to the furrow which I lately left;
I lately left a furrow one or twayne
Unplough'd, the which my coulter hath not clef
Yet ſeem'd the ſoyle both fayre and frutefull eft,
As I it paſt; that were too great a ſhame,
That ſo rich frute ſhould be from us bereft;
Beſides the great diſhonour and defame,
Which ſhould befall to Calidores immortall name.

II.

Great travell hath the gentle Calidore
And toyle endured, ſith I left him laſt
Sewing the Blatant beaſt, which I forbore
To finiſh then, for other preſent haſt:
Full many pathes and perils he hath paſt,
Through hils, through dales, through foreſts, an
In that ſame queſt which fortune on him caſt,
Which he atchieved to his owne great gaines,
Reaping eternall glorie of his reſtleſſe paines.

III.

So ſharply he the monſter did purſew;
That day nor night he ſuffred him to reſt,
Ne reſted he himſelfe, (but natures dew)
For dread of daunger not to be redreſt,
If he for ſlouth forſlackt ſo famous queſt.
Him firſt from court he to the citties courſed,
And from the citties to the townes him preſt,
And from the townes into the countrie forſed,
And from the country back to private farmes he ſcor

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And from the townes into the countrie forſed,
And from the country back to private farmes he ſcorſed.

IV. From

IV.

From thence into the open fields he fled,
Whereas the heardes were keeping of their neat,
And ſhepheards ſinging to their flockes, that fed,
Layes of ſweet love and youthes delightfull heat:
Him thether eke for all his fearefull threat
He followed faſt, and chaſed him ſo nie,
That to the folds, where ſheepe at night doe ſeat,
And to the litle cots, where ſhepherds lie
In winters wrathfull time, he forced him to flie.

V.

There on a day as he purſew'd the chace,
He chaunſt to ſpy a ſort of ſhepheard groomes,
Playing on pypes and caroling apace,
The whyles their beaſts there in the budded broomes
Beſide them fed, and nipt the tender bloomes;
For other worldly wealth they cared nought:
To whom ſir Calidore yet ſweating comes,
And them to tell him courteouſly beſought,
If ſuch a beaſt they ſaw, which he had thether brought.

VI.

They anſwer'd him that no ſuch beaſt they ſaw,
Nor any wicked feend that mote offend
Their happie flockes, nor daunger to them draw;
But if that ſuch there were (as none they kend)
They prayd high God them farre from them to ſend:
Then one of them him ſeeing ſo to ſweat,
After his ruſticke wiſe, that well he weend,
Offred him drinke to quench his thirſtie heat,
And if he hungry were him offred eke to eat.

VII.

The knight was nothing nice, where was no need,
And tooke their gentle offer: ſo adowne
They prayd him ſit, and gave him for to feed
Such homely what, as ſerves the ſimple clowne,
That doth deſpiſe the dainties of the towne:
Tho having fed his fill, he there beſyde
Saw a faire damzell, which did weare a crowne
Of ſundry flowres with ſilken ribbands tyde,
Yclad in home-made greene that her owne hands had dyde.

VIII. Upon

VIII.

Upon a litle hillocke ſhe was placed
Higher then all the reſt, and round about
Environ'd with a girland, goodly graced,
Of lovely laſſes; and them all without
The luſtie ſhepheard ſwaynes ſate in a rout,
The which did pype and ſing her prayſes dew,
And oft reioyce, and oft for wonder ſhout,
As if ſome miracle of heavenly hew
Were downe to them deſcended in that earthly vew.

IX.

And ſoothly ſure ſhe was full fayre of face,
And perfectly well ſhapt in every lim,
Which ſhe did more augment with modeſt grace,
And comely carriage of her count'nance trim,
That all the reſt like leſſer lamps did dim:
Who her admiring as ſome heavenly wight,
Did for their ſoveraine goddeſſe her eſteeme,
And caroling her name both day and night,
The fayreſt Paſtorella her by name did hight.

X.

Ne was there heard, ne was there ſhepheards ſwayne
But her did honour, and eke many a one
Burnt in her love, and with ſweet pleaſing payne
Full many a night for her did ſigh and grone:
But moſt of all the ſhepheard Coridon
For her did languiſh, and his deare life ſpend;
Yet neither ſhe for him, nor other none
Did care a whit, ne any liking lend:
Though meane her lot, yet higher did her mind aſcend.

XI.

Her whyles ſir Calidore there vewed well,
And markt her rare demeanure, which him ſeemed
So farre the meane of ſhepheards to excell,
As that he in his mind her worthy deemed,
To be a princes paragone eſteemed,
He was unwares ſurpriſd in ſubtile bands
Of the blynd boy, ne thence could be redeemed
By any ſkill out of his cruell hands,
Caught like the bird which gazing ſtill on others ſtands.

XII. So

XII.

So ſtood he ſtill long gazing thereupon,
Ne any will had thence to move away,
Although his queſt were farre afore him gon;
But after he had fed, yet did he ſtay,
And ſate there ſtill, untill the flying day
Was farre forth ſpent, diſcourſing diverſly
Of ſundry things, as fell, to worke delay;
And evermore his ſpeach he did apply
To th'heards, but meant them to the damzels fantazy.

XIII.

By this the moyſtie night approching faſt
Her deawy humour gan on th'earth to ſhed,
That warn'd the ſhepheards to their homes to haſt
Their tender flocks, now being fully fed,
For feare of wetting them before their bed;
Then came to them a good old aged ſyre,
Whoſe ſilver lockes bedeckt his beard and hed,
With ſhepheards hooke in hand, and fit attyre,
That wil'd the damzell riſe; the day did now expyre.

XIV.

He was to weet by common voice eſteemed
The father of the fayreſt Paſtorell,
And of herſelfe in very deede ſo deemed;
Yet was not ſo, but as old ſtories tell
Found her by fortune, which to him befell,
In th'open fields an infant left alone,
And taking up brought home, and nourſed well
As his owne chyld; for other he had none;
That ſhe in tract of time accompted was his owne.

XV.

She at his bidding meekely did ariſe,
And ſtreight unto her litle flocke did fare:
Then all the reſt about her roſe likewiſe,
And each his ſundrie ſheepe with ſeverall care
Gathered together, and them homeward bare:
Whyleſt everie one with helping hands did ſtrive
Amongſt themſelves, and did their labours ſhare,
To helpe faire Paſtorella home to drive
Her fleecie flocke; but Coridon moſt helpe did give.

XVI.

But Melibee (ſo hight that good old man)
Now ſeeing Calidore left all alone,
And night arrived hard at hand, began
Him to invite unto his ſimple home;
Which though it were a cottage clad with lome,
And all things therein meane, yet better ſo
To lodge then in the ſalvage fields to rome.
The knight full gladly ſoone agreed thereto,
Being his harts owne wiſh; and home with him did go.

XVII.

There he was welcom'd of that honeſt ſyre,
And of his aged beldame homely well;
Who him beſought himſelfe to diſattyre,
And reſt himſelfe, till ſupper time befell;
By which home came the fayreſt Paſtorell,
After her flocke ſhe in their fold had tyde;
And ſupper readie dight, they to it fell
With ſmall adoe, and nature ſatisfyde;
The which doth litle craye contented to abyde.

XVIII.

Tho when they had their hunger ſlaked well,
And the fayre mayd the table ta'ne away,
The gentle knight, as he that did excell
In courteſie, and well could doe and ſay,
For ſo great kindneſſe as he found that day
Gan greatly thanke his hoſt and his good wife;
And drawing thence his ſpeach another way
Gan highly to commend the happie life
Which ſhepheards lead without debate or bitter ſtrife.

XIX.

How much, ſayd he, *more happie is the ſtate*
In which ye, father, here doe dwell at eaſe,
Leading a life ſo free and fortunate
From all the tempeſts of theſe worldly ſeas,
Which toſſe the reſt in daungerous diſeaſe?
Where warres, and wreckes, and wicked enmitie
Doe them afflict, which no man can appeaſe;
That certes I your happineſſe envie,
And wiſh my lot were plaſt in ſuch felicitie.

XX. *Surely*

XX.

Surely my ſonne, then anſwer'd he againe,
If happie, then it is in this intent,
That having ſmall, yet doe I not complaine
Of want, ne wiſh for more it to augment,
But doe myſelfe with that I have content;
So taught of nature, which doth litle need
Of forreine helpes to lifes due nouriſhment:
The fields my food, my flocke my rayment breed;
No better doe I weare, no better doe I feed.

XXI.

Therefore I doe not any one envy,
Nor am envyde of any one therefore;
They that have much, feare much to looſe thereby,
And ſtore of cares doth follow riches ſtore.
The litle that I have growes dayly more
Without my care, but onely to attend it;
My lambes doe every yeare increaſe their ſcore,
And my flockes father daily doth amend it.
What have I but to praiſe th' Almighty that doth ſend it?

XXII.

To them, that liſt, the worlds gay ſhowes I leave,
And to great ones ſuch follies doe forgive,
Which oft through pride do their owne perill weave,
And through ambition downe themſelves doe drive
To ſad decay, that might contented live.
Me no ſuch cares nor combrous thoughts offend,
Ne once my minds unmoved quiet grieve;
But all the night in ſilver ſleepe I ſpend,
And all the day to what I liſt I doe attend.

XXIII.

Sometimes I hunt the fox, the vowed foe
Unto my lambes, and him diſlodge away;
Sometime the fawne I practiſe from the doe,
Or from the goat her kidde, how to convay;
Another while I baytes and nets diſplay
The birds to catch or fiſhes to beguyle:
And when I wearie am I downe doe lay
My limbes in every ſhade, to reſt from toyle;
And drinke of every brooke, when thirſt my throte doth boyle.

XXIV.

The time was once, in my firſt prime of yeares,
When pride of youth forth pricked my deſire,
That I diſdain'd amongſt mine equall peares
To follow ſheepe and ſhepheards baſe attire;
For further fortune then I would inquire;
And leaving home, to roiall court I ſought,
Where I did ſell myſelfe for yearely hire,
And in the princes gardin daily wrought:
There I beheld ſuch vaineneſſe as I never thought.

XXV.

With ſight whereof ſoone cloyd, and long deluded
With idle hopes, which them doe entertaine,
After I had ten yeares myſelfe excluded
From native home, and ſpent my youth in vaine,
I gan my follies to myſelfe to plaine,
And this ſweet peace, whoſe lacke did then appeare:
Tho backe returning to my ſheepe againe,
I from thenceforth have learn'd to love more deare
This lowly quiet life which I inherite here.

XXVI.

Whyleſt thus he talkt, the knight with greedy eare
Hong ſtill upon his melting mouth attent;
Whoſe ſenſefull words empierſt his hart ſo neare,
That he was wrapt with double raviſhment,
Both of his ſpeach that wrought him great content,
And alſo of the obiect of his vew,
On which his hungry eye was alwayes bent;
That twixt his pleaſing tongue, and her faire hew,
He loſt himſelfe, and like one halfe entraunced grew.

XXVII.

Yet to occaſion meanes to worke his mind,
And to inſinuate his harts deſire,
He thus replyde; *Now ſurely, ſyre, I find,*
That all this worlds gay ſhowes, which we admire,
Be but vaine ſhadows to this ſafe retyre
Of life, which here in lowlineſſe ye lead,
Feareleſſe of foes, or fortunes wrackfull yre,
Which toſſeth ſtates, and under foot doth tread
The mightie ones, affrayd of every chaunges dread.

XXVIII.

That even I which daily doe behold
The glorie of the great, mongſt whom I won,
And now have prov'd what happineſſe ye hold
In this ſmall plot of your dominion,
Now loath great lordſhip and ambition;
And wiſh th'heavens ſo much had graced mee,
As graunt me live in like condition;
Or that my fortunes might tranſpoſed bee
From pitch of higher place unto this low degree.

XXIX.

In vaine, ſaid then old Melibee, *doe men*
The heavens of their fortunes fault accuſe;
Sith they know beſt, what is the beſt for them:
For they to each ſuch fortune doe diffuſe,
As they doe know each can moſt aptly uſe.
For not that which men covet moſt is beſt,
Nor that thing worſt which men do moſt refuſe;
But fitteſt is, that all contented reſt
With that they hold: each hath his fortune in his breſt.

XXX.

It is the mynd, that maketh good or ill,
That maketh wretch or happie, rich or poore:
For ſome, that hath abundance at his will,
Hath not enough, but wants in greateſt ſtore;
And other, that hath litle, asks no more,
But in that litle is both rich and wiſe:
For wiſdome is moſt riches; fooles therefore
They are, which fortunes doe by vowes devize;
Sith each unto himſelfe his life may fortunize.

XXXI.

Since then in each mans ſelf, ſaid Calidore,
It is to faſhion his owne lyfes eſtate,
Give leave awhyle, good father, in this ſhore
To reſt my barcke, which hath bene beaten late
With ſtormes of fortune and tempeſtuous fate
In ſeas of troubles and of toyleſome paine;
That whether quite from them for to retrate
I ſhall reſolve, or backe to turne againe,
I may here with yourſelfe ſome ſmall repoſe obtaine.

XXXII. *Not*

XXXII.

Not that the burden of ſo bold a gueſt
Shall chargefull be, or chaunge to you at all;
For your meane food ſhall be my daily feaſt,
And this your cabin both my bowre and hall:
Beſides for recompence hereof, I ſhall
You well reward, and golden guerdon give,
That may perhaps you better much withall,
And in this quiet make you ſafer live.
So forth he drew much gold, and toward him it drive:

XXXIII.

But the good man, nought tempted with the offer
Of his rich mould, did thruſt it farre away,
And thus beſpake; *Sir knight, your bounteous proffer*
Be farre fro me, to whom ye ill diſplay
That mucky maſſe, the cauſe of mens decay,
That mote empaire my peace with daungers dread:
But if ye algates covet to aſſay
This ſimple ſort of life that ſhepheards lead,
Be it your owne: our rudeneſſe to yourſelfe aread.

XXXIV.

So there that night ſir Calidore did dwell,
And long while after, whileſt him liſt remaine,
Dayly beholding the faire Paſtorell,
And feeding on the bayt of his owne bane:
During which time he did her entertaine
With all kind courteſies he could invent;
And every day, her companie to gaine,
When to the field ſhe went, he with her went:
So for to quench his fire he did it more augment.

XXXV.

But ſhe that never had acquainted beene
With ſuch quient uſage, fit for queens and kings,
Ne ever had ſuch knightly ſervice ſeene,
But being bred under baſe ſhepheards wings
Had ever learn'd to love the lowly things,
Did litle whit regard his courteous guize,
But cared more for Colins carolings
Then all that he could doe, or ev'r devize:
His layes, his loves, his lookes, ſhe did them all deſpize.

XXXVI.

Which Calidore perceiving, thought it beſt
To chaunge the manner of his loftie looke;
And doffing his bright armes himſelfe addreſt
In ſhepheards weed; and in his hand he tooke
Inſtead of ſteele-head ſpeare a ſhepheards hooke:
That who had ſeene him then, would have bethought
On Phrygian Paris by Plexippus brooke,
When he the love of fayre Oenone ſought,
What time the golden apple was unto him brought.

XXXVII.

So being clad, unto the fields he went
With the faire Paſtorella every day,
And kept her ſheepe with diligent attent,
Watching to drive the ravenous wolfe away,
The whyleſt at pleaſure ſhe mote ſport and play;
And every evening helping them to fold:
And otherwhiles for need he did aſſay
In his ſtrong hand their rugged teats to hold,
And out of them to preſſe the milke: love ſo much could.

XXXVIII.

Which ſeeing Coridon, who her likewiſe
Long time had lov'd, and hop'd her love to gaine,
He much was troubled at that ſtraungers guize,
And many gealous thoughts conceiv'd in vaine,
That this of all his labour and long paine
Should reap the harveſt ere it ripened were;
That made him ſcoule, and pout, and oft complaine
Of Paſtorell to all the ſhepheards there,
That ſhe did love a ſtranger ſwayne then him more dere.

XXXIX.

And ever when he came in companie,
Where Calidore was preſent, he would loure,
And byte his lip, and even for gealouſie
Was readie oft his owne hart to devoure,
Impatient of any paramoure:
Who on the other ſide did ſeeme ſo farre
From malicing or grudging his good houre,
That all he could he graced him with her,
Ne ever ſhewed ſigne of rancour or of iarre.

XL.

And oft, when Coridon unto her brought
Or litle ſparrowes ſtolen from their neſt,
Or wanton ſquirrels in the woods farre ſought,
Or other daintie thing for her addreſt,
He would commend his guiſt, and make the beſt;
Yet ſhe no whit his preſents did regard,
Ne him could find to fancie in her breſt:
This new-come ſhepheard had his market mard.
Old love is litle worth when new is more prefard.

XLI.

One day whenas the ſhepheard ſwaynes together
Were met, to make their ſports and merrie glee,
As they are wont in faire ſunſhynie weather,
The whiles their flockes in ſhadowes ſhrouded bee,
They fell to daunce; then did they all agree
That Colin Clout ſhould pipe, as one moſt fit,
And Calidore ſhould lead the ring, as hee
That moſt in Paſtorellaes grace did ſit:
Thereat frown'd Coridon, and his lip cloſely bit.

XLII.

But Calidore of courteous inclination
Tooke Coridon, and ſet him in his place,
That he ſhould lead the daunce, as was his faſhion;
For Coridon could daunce, and trimly trace:
And whenas Paſtorella, him to grace,
Her flowry garlond tooke from her owne head,
And plaſt on his, he did it ſoone diſplace,
And did it put on Coridons inſtead:
Then Coridon woxe frollicke, that earſt ſeemed dead.

XLIII.

Another time, whenas they did diſpoſe
To practiſe games and maiſteries to try,
They for their iudge did Paſtorella choſe;
A garland was the meed of victory:
There Coridon forth ſtepping openly
Did chalenge Calidore to wreſtling game;
For he through long and perfect induſtry
Therein well practiſd was, and in the ſame
Thought ſure t'avenge his grudge, and worke his foe great ſhame.

XLIV.

But Calidore he greatly did miſtake;
For he was ſtrong and mightily ſtiffe pight,
That with one fall his necke he almoſt brake;
And had he not upon him fallen light,
His deareſt ioynt he ſure had broken quight.
Then was the oaken crowne by Paſtorell
Given to Calidore as his due right;
But he, that did in courteſie excell,
Gave it to Coridon, and ſaid he wonne it well.

XLV.

Thus did the gentle knight himſelfe abeare
Amongſt that ruſticke rout in all his deeds,
That even they, the which his rivals were,
Could not maligne him, but commend him needs:
For courteſie amongſt the rudeſt breeds
Good will and favour: ſo it ſurely wrought
With this faire mayd, and in her mynde the ſeeds
Of perfect love did ſow, that laſt forth brought
The fruite of ioy and bliſſe, though long time dearely bought.

XLVI.

Thus Calidore continu'd there long time,
To winne the love of the faire Paſtorell;
Which having got, he uſed without crime
Or blamefull blot; but menaged ſo well
That he of all the reſt which there did dwell
Was favoured, and to her grace commended:
But what ſtraunge fortunes unto him befell,
Ere he attain'd the point by him intended,
Shall more conveniently in other place be ended.

CANTO X.

Calidore ſees the Graces daunce
To Colins melody:
The whiles his Paſtorell is led
Into captivity.

I.

WHO now does follow the foule Blatant beaſt,
Whileſt Calidore does follow that faire mayd,
Unmyndfull of his vow and high beheaſt,
Which by the faery queene was on him layd,
That he ſhould never leave, nor be delayd
From chacing him, till he had it attchieved?
But now, entrapt of love which him betrayd,
He mindeth more how he may be relieved
With grace from her, whoſe love his heart hath ſore engrieved.

II.

That from henceforth he meanes no more to ſew
His former queſt, ſo full of toile and paine;
Another queſt, another game in vew
He hath, the guerdon of his love to gaine;
With whom he myndes for ever to remaine,
And ſet his reſt amongſt the ruſticke ſort,
Rather then hunt ſtill after ſhadowes vaine
Of courtly favour, fed with light report
Of every blaſte, and ſayling alwaies in the port.

III.

Ne certes mote he greatly blamed be
From ſo high ſtep to ſtoupe unto ſo low;
For who had taſted once, as oft did he,
The happy peace which there doth overflow,
And prov'd the perfect pleaſures which doe grow
Amongſt poore hyndes, in hils, in woods, in dales,
Would never more delight in painted ſhow
Of ſuch falſe bliſſe, as there is ſet for ſtales
T'entrap unwary fooles in their eternall bales.

IV.
For what hath all that goodly glorious gaze
Like to one ſight which Calidore did vew?
The glaunce whereof their dimmed eies would daze,
That never more they ſhould endure the ſhew
Of that ſhunne-ſhine, that makes them looke askew:
Ne ought in all that world of beauties rare
(Save onely Glorianaes heavenly hew,
To which what can compare?) can it compare;
The which, as commeth now by courſe, I will declare.
V.
One day as he did raunge the fields abroad,
Whileſt his faire Paſtorella was elſewhere,
He chaunſt to come, far from all peoples troad,
Unto a place, whoſe pleaſaunce did appere
To paſſe all others on the earth which were:
For all that ever was by natures ſkill
Deviz'd to worke delight was gathered there;
And there by her were poured forth at fill,
As if this to adorne ſhe all the reſt did pill.
VI.
It was an hill plaſte in an open plaine,
That round about was bordered with a wood
Of matchleſſe hight, that ſeem'd th'earth to diſdaine;
In which all trees of honour ſtately ſtood,
And did all winter as in ſummer bud,
Spredding pavilions for the birds to bowre,
Which in their lower braunches ſung aloud;
And in their tops the ſoring hauke did towre,
Sitting like king of fowles in maieſty and powre:
VII.
And at the foote thereof a gentle flud
His ſilver waves did ſoftly tumble downe,
Unmard with ragged moſſe or filthy mud;
Ne mote wylde beaſtes, ne mote the ruder clowne
Thereto approch, ne filth mote therein drowne:
But Nymphes and Faeries by the bancks did ſit
In the woods ſhade which did the waters crowne,
Keeping all noyſome things away from it,
And to the waters fall tuning their accents fit:

VIII.

And on the top thereof a ſpacious plaine
Did ſpred itſelfe, to ſerve to all delight,
Either to daunce, when they to daunce would faine,
Or elſe to courſe-about their baſes light;
Ne ought there wanted, which for pleaſure might
Deſired be, or thence to baniſh bale:
So pleaſauntly the hill with equall hight
Did ſeeme to overlooke the lowly vale;
Therefore it rightly cleeped was mount Acidale.

IX.

They ſay that Venus, when ſhe did diſpoſe
Herſelfe to pleaſaunce, uſed to reſort
Unto this place, and therein to repoſe
And reſt herſelfe as in a gladſome port,
Or with the Graces there to play and ſport;
That even her owne Cytheron, though in it
She uſed moſt to keepe her royall court,
And in her ſoveraine majeſty to ſit,
She in regard hereof refuſde, and thought unfit.

X.

Unto this place whenas the elfin knight
Approcht, him ſeemed that the merry ſound
Of a ſhrill pipe he playing heard on hight,
And many feete faſt thumping th' hollow ground,
That through the woods their eccho did rebound.
He nigher drew, to weete what mote it be:
There he a troupe of ladies dauncing found
Full merrily, and making gladfull glee,
And in the midſt a ſhepheard piping he did ſee.

XI.

He durſt not enter into th' open greene,
For dread of them unwares to be deſcryde,
For breaking of their daunce, if he were ſeene;
But in the covert of the wood did byde,
Beholding all, yet of them unespyde:
There he did ſee, that pleaſed much his ſight,
That even he himſelfe his eyes envyde,
An hundred naked maidens lilly white
All raunged in a ring and dauncing in delight.

XII. All

XII.

All they without were raunged in a ring,
And daunced round; but in the midſt of them
Three other ladies did both daunce and ſing,
The whileſt the reſt them round about did hemme,
And like a girlond did in compaſſe ſtemme:
And in the middeſt of thoſe ſame three was placed
Another damzell, as a precious gemme
Amidſt a ring moſt richly well enchaced,
That with her goodly preſence all the reſt much graced.

XIII.

Looke how the crowne, which Ariadne wore
Upon her yvory forehead, that ſame day
That Theſeus her unto his bridale bore,
When the bold Centaures made that bloudy fray
With the fierce Lapithes, which did them diſmay,
Being now placed in the firmament,
Through the bright heaven doth her beams diſplay,
And is unto the ſtarres an ornament,
Which round about her move in order excellent.

XIV.

Such was the beauty of this goodly band,
Whoſe ſundry parts were here too long to tell;
But ſhe that in the midſt of them did ſtand
Seem'd all the reſt in beauty to excell,
Crownd with a roſie girlond, that right well
Did her beſeeme; and ever, as the crew
About her daunſt, ſweet flowres that far did ſmell
And fragrant odours they uppon her threw;
But moſt of all thoſe three did her with gifts endew.

XV.

Thoſe were the Graces, daughters of delight,
Handmaides of Venus, which are wont to haunt
Uppon this hill, and daunce there day and night:
Thoſe three to men all gifts of grace do graunt;
And all that Venus in herſelf doth vaunt,
Is borrowed of them: but that faire one,
That in the midſt was placed paravaunt,
Was ſhe to whom that ſhepheard pypt alone;
That made him pipe ſo merrily, as never none.

XVI.

She was to weete that iolly ſhepheards laſſe,
Which piped there unto that merry rout;
That iolly ſhepheard, which there piped, was
Poore Colin Clout (who knows not Colin Clout?)
He pypt apace, whileſt they him daunſt about.
Pype, iolly ſhepheard, pype thou now apace
Unto thy love, that made thee low to lout;
Thy love is preſent there with thee in place,
Thy love is there advaunſt to be another Grace.

XVII.

Much wondred Calidore at this ſtraunge ſight,
Whoſe like before his eye had never ſeene;
And ſtanding long aſtoniſhed in ſpright,
And rapt with pleaſaunce, wiſt not what to weene;
Whether it were the traine of beauties queene,
Or Nymphes, or Faeries, or enchaunted ſhow,
With which his eyes mote have deluded beene.
Therefore reſolving what it was to know,
Out of the wood he roſe, and toward them did go:

XVIII.

But ſoone as he appeared to their vew,
They vaniſht all away out of his ſight,
And cleane were gone, which way he never knew;
All ſave the ſhepheard, who for fell deſpight
Of that diſpleaſure, broke his bag-pipe quight,
And made great mone for that unhappy turne:
But Calidore, though no leſſe ſory wight
For that miſhap, yet ſeeing him to mourne,
Drew neare, that he the truth of all by him mote learne;

XIX.

And firſt him greeting, thus unto him ſpake;
Haile, iolly ſhepheard, which thy ioyous dayes
Here leadeſt in this goodly merry-make.
Frequented of theſe gentle nymphes alwayes,
Which to thee flocke to heare thy lovely layes:
Tell me, what mote theſe dainty damzels be,
Which here with thee doe make their pleaſant playes?
Right happy thou, that mayeſt them freely ſee:
But why when I them ſaw fled they away from me?

XX.

Not I ſo happy, anſwerd then that ſwaine,
As thou unhappy, which them thence didſt chace,
Whom by no meanes thou canſt recall againe;
For being gone, none can them bring in place,
But whom they of themſelves liſt ſo to grace.
Right ſory I, ſaide then ſir Calidore,
That my ill fortune did them hence diſplace:
But ſince things paſſed none may now reſtore,
Tell me what were they all whoſe lacke thee grieves ſo ſore?

XXI.

Tho gan that ſhepheard thus for to dilate;
Then wote, thou ſhepheard, whatſoever thou bee,
That all thoſe ladies, which thou ſaweſt late,
Are Venus damzels, all within her fee,
But differing in honour and degree:
They all are Graces, which on her depend,
Beſides a thouſand more, which ready bee
Her to adorne, whenſo ſhe forth doth wend;
But thoſe three in the midſt, doe chiefe on her attend:

XXII.

They are the daughters of sky-ruling Iove,
By him begot of faire Eurynome,
The Oceans daughter, in this pleaſant grove,
As he this way comming from feaſtfull glee
Of Thetis wedding with Aecidee,
In ſommers ſhade himſelfe here reſted weary.
The firſt of them hight mylde Euphroſyne,
Next faire Aglaia, laſt Thalia merry;
Sweete goddeſſes all three, which me in mirth do cherry.

XXIII.

Theſe three on men all gracious gifts beſtow,
Which decke the body or adorne the mynde,
To make them lovely or well-favoured ſhow;
As comely carriage, entertainment kynde,
Sweete ſemblaunt, friendly offices that bynde,
And all the complements of curteſie;
They teach us, how to each degree and kynde
We ſhould ourſelves demeane, to low, to hie,
To friends, to foes; which skill men call civility.

XXIV.

Therefore they alwaies ſmoothly ſeeme to ſmile,
That we likewiſe ſhould mylde and gentle be;
And alſo naked are, that without guile
Or falſe diſſemblaunce all them plaine may ſee,
Simple and true from covert malice free;
And eeke themſelves ſo in their daunce they bore,
That two of them ſtill forward ſeem'd to bee,
But one ſtill towards ſhew'd herſelfe afore;
That good ſhould from us goe, then come, in greater ſtore.

XXV.

Such were thoſe goddeſſes which ye did ſee;
But that fourth mayd, which there amidſt them traced,
Who can aread, what creature mote ſhe bee,
Whether a creature or a goddeſſe graced
With heavenly gifts from heven firſt enraced?
But whatſo ſure ſhe was, ſhe worthy was
To be the fourth with thoſe three other placed:
Yet was ſhe certes but a countrey laſſe;
Yet ſhe all other countrey laſſes farre did paſſe:

XXVI.

So farre, as doth the daughter of the day
All other leſſer lights in light excell;
So farre doth ſhe in beautyfull array
Above all other laſſes beare the bell;
Ne leſſe in vertue that beſeemes her well
Doth ſhe exceede the reſt of all her race;
For which the Graces that here wont to dwell
Have for more honor brought her to this place,
And graced her ſo much to be another Grace.

XXVII.

Another Grace ſhe well deſerves to be,
In whom ſo many graces gathered are,
Excelling much the meane of her degree;
Divine reſemblaunce, beauty ſoveraine rare,
Firme chaſtity, that ſpight ne blemiſh dare;
All which ſhe with ſuch courteſie doth grace,
That all her peres cannot with her compare,
But quite are dimmed when ſhe is in place:
She made me often pipe and now to pipe apace.

XXVIII. *Sunne*

XXVIII.

Sunne of the world, great glory of the sky,
That all the earth doeſt lighten with thy rayes,
Great Gloriana, greateſt maieſty,
Pardon thy ſhepheard, mongſt ſo many layes
As he hath ſung of thee in all his dayes,
To make one minime of thy poore handmayd,
And underneath thy feete to place her prayſe;
That when thy glory ſhall be farre diſplayd
To future age, of her this mention may be made.

XXIX.

When thus that ſhepheard ended had his ſpeach,
Sayd Calidore, *Now ſure it yrketh mee,*
That to thy bliſſe I made this luckeleſſe breach,
As now the author of thy bale to be,
Thus to bereave thy loves deare ſight from thee:
But, gentle ſhepheard, pardon thou my ſhame,
Who raſhly ſought that which I mote not ſee.
Thus did the courteous knight excuſe his blame,
And to recomfort him all comely meanes did frame.

XXX.

In ſuch diſcourſes they together ſpent
Long time, as fit occaſion forth them led;
With which the knight himſelfe did much content,
And with delight his greedy fancy fed
Both of his words, which he with reaſon red,
And alſo of the place, whoſe pleaſures rare
With ſuch regard his ſences raviſhed,
That thence he had no will away to fare,
But wiſht that with that ſhepheard he mote dwelling ſhare.

XXXI.

But that envenimd ſting, the which of yore
His poyſnous point deepe fixed in his hart
Had left, now gan afreſh to rancle ſore,
And to renue the rigour of his ſmart;
Which to recure, no ſkill of leaches art
Mote him availe, but to returne againe
To his wounds worker, that with lovely dart
Dinting his breſt had bred his reſtleſſe paine,
Like as the wounded whale to ſhore flies from the maine,

XXXII.

So taking leave of that ſame gentle ſwaine,
He backe returned to his ruſticke wonne,
Where his faire Paſtorella did remaine:
To whome in ſort, as he at firſt begonne,
He daily did apply himſelfe to donne
All dewfull ſervice, voide of thoughts impure;
Ne any paines ne perill did he ſhonne,
By which he might her to his love allure,
And liking in her yet untamed heart procure:

XXXIII.

And evermore the ſhepheard Coridon,
Whatever thing he did her to aggrate,
Did ſtrive to match with ſtrong contention,
And all his paines did cloſely emulate;
Whether it were to caroll, as they ſate
Keeping their ſheepe, or games to exercize,
Or to preſent her with their labours late;
Through which if any grace chaunſt to arize
To him, the ſhepheard ſtraight with iealouſie did frize.

XXXIV.

One day, as they all three together went
To the greene wood to gather ſtrawberies,
There chaunſt to them a dangerous accident;
A tigre forth out of the wood did riſe,
That with fell clawes full of fierce gourmandize,
And greedy mouth wide-gaping like hell-gate,
Did runne at Paſtorell her to ſurprize;
Whom ſhe beholding, now all deſolate,
Gan cry to them aloud to helpe her all too late.

XXXV.

Which Coridon firſt hearing ran in haſt
To reskue her; but when he ſaw the feend,
Through cowherd feare he fled away as faſt,
Ne durſt abide the daunger of the end;
His life he ſteemed dearer then his frend:
But Calidore ſoone comming to her ayde,
When he the beaſt ſaw ready now to rend
His loves deare ſpoile, in which his heart was prayde,
He ran at him enraged, inſtead of being frayde.

XXXVI. He

XXXVI.

He had no weapon but his ſhepheards hooke
To ſerve the vengeaunce of his wrathfull will;
With which ſo ſternely he the monſter ſtrooke,
That to the ground aſtoniſhed he fell;
Whence ere he could recou'r, he did him quell,
And hewing off his head, it preſented
Before the feete of the faire Paſtorell;
Who ſcarcely yet from former feare exempted
A thouſand times him thankt, that had her death prevented.

XXXVII.

From that day forth ſhe gan him to affect,
And daily more her favour to augment;
But Coridon for cowherdize reiect,
Fit to keepe ſheepe, unfit for loves content:
The gentle heart ſcornes baſe diſparagement:
Yet Calidore did not deſpiſe him quight,
But uſde him friendly for further intent,
That by his fellowſhip he colour might
Both his eſtate and love from ſkill of any wight.

XXXVIII.

So well he wood her, and ſo well he wrought her,
With humble ſervice, and with daily ſute,
That at the laſt unto his will he brought her;
Which he ſo wiſely well did proſecute,
That of his love he reapt the timely frute,
And ioyed long in cloſe felicity:
Till fortune fraught with malice, blinde and brute,
That envies lovers long proſperity,
Blew up a bitter ſtorme of foule adverſity.

XXXIX.

It fortuned one day, when Calidore
Was hunting in the woods, as was his trade,
A lawleſſe people, Brigants hight of yore,
That never uſde to live by plough nor ſpade,
But fed on ſpoile and booty, which they made
Upon their neighbours, which did nigh them border,
The dwelling of theſe ſhepheards did invade,
And ſpoyld their houſes, and themſelves did murder,
And drove away their flocks, with other much diſorder.

XL.

Amongſt the reſt, the which they then did pray,
They ſpoyld old Melibee of all he had,
And all his people captive led away;
Mongſt which this luckleſſe mayd away was lad,
Faire Paſtorella, ſorrowfull and ſad,
Moſt ſorrowfull, moſt ſad, that ever ſight,
Now made the ſpoile of theeues and Brigants bad,
Which was the conqueſt of the gentleſt knight
That ever liv'd, and th'onely glory of his might.

XLI.

With them alſo was taken Coridon,
And carried captive by thoſe theeves away;
Who in the covert of the night, that none
Mote them deſcry, nor reskue from their pray,
Unto their dwelling did them cloſe convay:
Their dwelling in a little iſland was,
Covered with ſhrubby woods, in which no way
Appeared for people in nor out to pas,
Nor any footing fynde for over-growen gras:

XLII.

For underneath the ground their way was made,
Through hollow caves, that no man mote diſcover
For the thicke ſhrubs, which did them alwaies ſhade
From view of living wight, and covered over;
But darkeneſſe dred and daily night did hover
Through all the inner parts, wherein they dwelt;
Ne lightned was with window, nor with lover,
But with continuall candle-light, which delt
A doubtfull ſenſe of things, not ſo well ſeene, as felt.

XLIII.

Hither thoſe Brigants brought their preſent pray,
And kept them with continuall watch and ward;
Meaning ſo ſoone as they convenient may
For ſlaves to ſell them for no ſmall reward
To merchants, which them kept in bondage hard,
Or ſold againe: now when faire Paſtorell
Into this place was brought, and kept with gard
Of grieſly theeves, ſhe thought herſelf in hell,
Where with ſuch damned fiends ſhe ſhould in darkneſſe dwell.

XLIV.

But for to tell the dolefull dreriment
And pittifull complaints which there ſhe made,
(Where day and night ſhe nought did but lament
Her wretched life ſhut up in deadly ſhade,
And waſte her goodly beauty, which did fade
Like to a flowre that feeles no heate of ſunne,
Which may her feeble leaves with comfort glade)
And what befell her in that theeviſh wonne,
Will in an other canto better be begonne.

CANTO XI.

The theeves fall out for Paſtorell,
Whileſt Melibee is ſlain:
Her Calidore from them redeemes,
And bringeth backe againe.

I.

THE ioys of love, if they ſhould ever laſt
Without affliction or diſquietneſſe,
That worldly chaunces doe amongſt them caſt,
Would be on earth too great a bleſſedneſſe,
Liker to heaven then mortall wretchedneſſe:
Therefore the winged god, to let men weet
That here on earth is no ſure happineſſe,
A thouſand ſowres hath tempred with one ſweet,
To make it ſeeme more deare and dainty, as is meet.

II.

Like as is now befalne to this faire mayd,
Faire Paſtorell, of whom is now my ſong:
Who being now in dreadfull darkneſſe layd
Amongſt thoſe theeves, which her in bondage ſtrong
Detaynd, yet fortune not with all this wrong
Contented greater miſchiefe on her threw,
And ſorrowes heapt on her in greater throng;
That whoſo heares her heavineſſe, would rew
And pitty her ſad plight, ſo chang'd from pleaſaunt hew.

III.

Whyleſt thus ſhe in theſe helliſh dens remayned,
Wrapped in wretched cares and hearts unreſt,
It ſo befell, as fortune had ordayned,
That he which was their capitaine profeſt,
And had the chiefe commaund of all the reſt,
One day as he did all his priſoners vew,
With luſtfull eyes beheld that lovely gueſt,
Faire Paſtorella, whoſe ſad mournefull hew
Like the faire morning clad in miſty fog did ſhew.

IV.

At ſight whereof his barbarous heart was fired,
And inly burnt with flames moſt raging whot,
That her alone he for his part deſired
Of all the other pray which they had got,
And her in mynde did to himſelfe allot:
From that day forth he kyndneſſe to her ſhowed,
And ſought her love by all the meanes he mote;
With looks, with words, with gifts he oft her wowed,
And mixed threats among, and much unto her vowed.

V.

But all that ever he could doe or ſay
Her conſtant mynd could not a whit remove,
Nor draw unto the lure of his lewd lay,
To graunt him favour or afford him love:
Yet ceaſt he not to ſew, and all waies prove,
By which he mote accompliſh his requeſt,
Saying and doing all that mote behove;
Ne day nor night he ſuffred her to reſt,
But her all night did watch, and all the day moleſt.

VI.

At laſt when him ſhe ſo importune ſaw,
Fearing leaſt he at length the raines would lend
Unto his luſt, and make his will his law,
Sith in his powre ſhe was to foe or friend;
She thought it beſt, for ſhadow to pretend
Some ſhew of favour, by him gracing ſmall,
That ſhe thereby mote either freely wend,
Or at more eaſe continue there his thrall.
A little well is lent that gaineth more withall.

VII.

So from thenceforth, when love he to her made,
With better tearmes ſhe did him entertaine,
Which gave him hope, and did him halfe perſwade,
That he in time her ioyaunce ſhould obtaine:
But when ſhe ſaw, through that ſmall favours gaine,
That further then ſhe willing was he preſt;
She found no meanes to barre him, but to ſaine
A ſodaine ſickeneſſe, which her ſore oppreſt,
And made unfit to ſerve his lawleſſe mindes beheſt.

VIII.

By meanes whereof ſhe would not him permit
Once to approach to her in privity,
But onely mongſt the reſt by her to ſit,
Mourning the rigour of her malady,
And ſeeking all things meete for remedy:
But ſhe reſolv'd no remedy to fynde,
Nor better cheare to ſhew in miſery,
Till fortune would her captive bonds unbynde:
Her ſickeneſſe was not of the body but the mynde.

IX.

During which ſpace that ſhe thus ſicke did lie,
It chaunſt a ſort of merchants, which were wount
To ſkim thoſe coaſtes for bondmen there to buy,
And by ſuch trafficke after gaines to hunt,
Arrived in this iſle, though bare and blunt,
T'inquire for ſlaves; where being readie met
By ſome of theſe ſame theeves at th' inſtant brunt,
Were brought unto their captaine, who was ſet
By his faire patients ſide with ſorrowfull regret.

X.

To whom they ſhewed how thoſe marchants were
Arriv'd in place their bondſlaves for to buy;
And therefore prayd that thoſe ſame captives there
Mote to them for their moſt commodity
Be ſold, and mongſt them ſhared equally.
This their requeſt the captaine much appalled;
Yet could he not their iuſt demaund deny,
And willed ſtreight the ſlaves ſhould forth be called,
And ſold for moſt advantage not to be forſtalled,

XI.

Then forth the good old Melibœ was brought,
And Coridon with many other moe,
Whom they before in diverſe ſpoyles had caught;
All which he to the merchants ſale did ſhowe:
Till ſome, which did the ſundry priſoners knowe,
Gan to inquire for that faire ſhepherdeſſe,
Which with the reſt they tooke not long agoe,
And gan her forme and feature to expreſſe,
The more t'augment her price through praiſe of comlineſſe.

XII.

To whom the captaine in full angry wize
Made anſwere, that the mayd of whom they ſpake
Was his owne purchaſe and his onely prize;
With which none had to doe, ne ought partake,
But he himſelfe, which did that conqueſt make;
Litle for him to have one ſilly laſſe;
Beſides through ſickneſſe now ſo wan and weake,
That nothing meet in merchandiſe to paſſe:
So ſhew'd them her to prove how pale and weake ſhe was.

XIII.

The ſight of whom, though now decayd and mard,
And eke but hardly ſeene by candle-light,
Yet like a diamond of rich regard,
In doubtfull ſhadow of the darkeſome night
With ſtarrie beames about her ſhining bright,
Theſe marchants fixed eyes did ſo amaze,
That what through wonder, and what through delight,
Awhile on her they greedily did gaze,
And did her greatly like, and did her greatly praize.

XIV.

At laſt when all the reſt them offred were,
And priſes to them placed at their pleaſure,
They all refuſed in regard of her,
Ne ought would buy, however priſd with meaſure,
Withouten her, whoſe worth above all threaſure
They did eſteeme, and offred ſtore of gold:
But then the captaine fraught with more diſpleaſure
Bad them be ſtill, his love ſhould not be ſold;
The reſt take if they would, he her to him would hold.

XV. Therewith

XV.

Therewith ſome other of the chiefeſt theeves
Boldly him bad ſuch iniurie forbeare;
For that ſame mayd, however it him greeves,
Should with the reſt be ſold before him theare,
To make the priſes of the reſt more deare:
That with great rage he ſtoutly doth denay;
And fiercely drawing forth his blade doth ſweare
That whoſo hardie hand on her doth lay,
It dearely ſhall aby, and death for handſell pay.

XVI.

Thus as they words amongſt them multiply,
They fall to ſtrokes, the frute of too much talke,
And the mad ſteele about doth fiercely fly,
Not ſparing wight, ne leaving any balke,
But making way for death at large to walke,
Who in the horror of the grieſly night
In thouſand dreadful ſhapes doth mongſt them ſtalke,
And makes huge havocke; whiles the candle-light
Out-quenched leaves no ſkill nor difference of wight

XVII.

Like as a ſort of hungry dogs, ymet
About ſome carcaſe by the common way,
Doe fall together, ſtryving each to get
The greateſt portion of the greedie pray;
All on confuſed heapes themſelves aſſay,
And ſnatch, and byte, and rend, and tug, and teare;
That who them ſees would wonder at their fray,
And who ſees not would be affrayd to heare:
Such was the conflict of thoſe cruell Brigants there.

XVIII.

But firſt of all their captives they doe kill,
Leaſt they ſhould ioyne againſt the weaker ſide,
Or riſe againſt the remnant at their will;
Old Melibee is ſlaine, and him beſide
His aged wife, with many others wide,
But Coridon, eſcaping craftily,
Creepes forth of dores, whilſt darknes him doth hide,
And flyes away as faſt as he can hye,
Ne ſtayeth leave to take before his friends doe dye.

XIX.

But Paſtorella, wofull wretched elfe,
Was by the captaine all this while defended,
Who minding more her ſafety then himſelfe,
His target alwayes over her pretended;
By meanes whereof, that mote not be amended,
He at the length was ſlaine and layd on ground,
Yet holding faſt twixt both his armes extended
Fayre Paſtorell, who with the ſelfe ſame wound
Launcht through the arme fell down with him in drerie ſwound.

XX.

There lay ſhe covered with confuſed preaſſe
Of carcaſes, which dying on her fell:
Tho, whenas he was dead, the fray gan ceaſſe,
And each to other calling did compell
To ſtay their cruell hands from ſlaughter fell,
Sith they that were the cauſe of all were gone:
Thereto they all attonce agreed well,
And lighting candles new gan ſearch anone,
How many of their friends were ſlaine, how many fone.

XXI.

Their captaine there they cruelly found kild,
And in his armes the dreary dying mayd,
Like a ſweet Angell twixt two clouds up-hild;
Her lovely light was dimmed and decayd
With cloud of death upon her eyes diſplayd;
Yet did the cloud make even that dimmed light
Seeme much more lovely in that darkneſſe layd,
And twixt the twinckling of her eye-lids bright
To ſparke out litle beames, like ſtarres in foggie night.

XXII.

But when they mov'd the carcaſes aſide,
They found that life did yet in her remaine;
Then all their helpes they buſily applyde
To call the ſoule backe to her home againe;
And wrought ſo well with labour and long paine,
That they to life recovered her at laſt:
Who ſighing ſore, as if her hart in twaine
Had riven bene, and all her hart-ſtrings braſt,
With drearie drouping eyne lookt up like one aghaſt.

XXIII. There

XL.

Amongſt the reſt, the which they then did pray,
They ſpoyld old Melibee of all he had,
And all his people captive led away;
Mongſt which this luckleſſe mayd away was lad,
Faire Paſtorella, ſorrowfull and ſad,
Moſt ſorrowfull, moſt ſad, that ever ſight,
Now made the ſpoile of theeues and Brigants bad,
Which was the conqueſt of the gentleſt knight
That ever liv'd, and th'onely glory of his might.

XLI.

With them alſo was taken Coridon,
And carried captive by thoſe theeves away;
Who in the covert of the night, that none
Mote them deſcry, nor reskue from their pray,
Unto their dwelling did them cloſe convay:
Their dwelling in a little iſland was,
Covered with ſhrubby woods, in which no way
Appeared for people in nor out to pas,
Nor any footing fynde for over-growen gras:

XLII.

For underneath the ground their way was made,
Through hollow caves, that no man mote diſcover
For the thicke ſhrubs, which did them alwaies ſhade
From view of living wight, and covered over;
But darkeneſſe dred and daily night did hover
Through all the inner parts, wherein they dwelt;
Ne lightned was with window, nor with lover,
But with continuall candle-light, which delt
A doubtfull ſenſe of things, not ſo well ſeene, as felt.

XLIII.

Hither thoſe Brigants brought their preſent pray,
And kept them with continuall watch and ward;
Meaning ſo ſoone as they convenient may
For ſlaves to ſell them for no ſmall reward
To merchants, which them kept in bondage hard,
Or ſold againe: now when faire Paſtorell
Into this place was brought, and kept with gard
Of grieſly theeves, ſhe thought herſelf in hell,
Where with ſuch damned fiends ſhe ſhould in darkneſſe dwell.

XLIV. But

XXIII.

There ſhe beheld, that ſore her griev'd to ſee,
Her father and her friends about her lying,
Herſelfe ſole left a ſecond ſpoyle to bee
Of thoſe, that having ſaved her from dying
Renew'd her death by timely death denying:
What now is left her but to wayle and weepe,
Wringing her hands, and ruefully loud crying?
Ne cared ſhe her wound in teares to ſteepe,
Albe with all their might thoſe Brigants her did keepe.

XXIV.

But when they ſaw her now reliv'd againe,
They left her ſo, in charge of one the beſt
Of many worſt, who with unkind diſdaine
And cruell rigour her did much moleſt;
Scarſe yeelding her due food or timely reſt,
And ſcarſely ſuffring her infeſtred wound,
That ſore her payn'd, by any to be dreſt.
So leave we her in wretched thraldome bound,
And turne we backe to Calidore where we him found.

XXV.

Who when he backe returned from the wood,
And ſaw his ſhepheards cottage ſpoyled quight,
And his love reft away, he wexed wood,
And halfe enraged at that ruefull ſight;
That even his hart for very fell deſpight,
And his owne fleſh he readie was to teare:
He chauft, he griev'd, he fretted, and he ſigh't,
And fared like a furious wyld beare,
Whoſe whelpes are ſtolne away, ſhe being otherwhere.

XXVI.

Ne wight he found to whom he might complaine,
Ne wight he found of whom he might inquire;
That more increaſt the anguiſh of his paine:
He ſought the woods, but no man could ſee there;
He ſought the plaines, but could no tydings heare:
The woods did nought but ecchoes vaine rebound;
The playnes all waſte and emptie did appeare;
Where wont the ſhepheards oft their pypes reſound,
And feed an hundred flocks, there now not one he found.

XXVII.

At laſt as there he romed up and downe,
He chaunſt one coming towards him to ſpy,
That ſeem'd to be ſome ſorie ſimple clowne,
With ragged weedes, and lockes upſtaring hye,
As if he did from ſome late daunger fly,
And yet his feare did follow him behynd:
Who as he unto him approached aye,
He mote perceive by ſignes which he did fynd,
That Coridon it was, the ſilly ſhepheards hynd.

XXVIII.

Tho to him running faſt, he did not ſtay
To greet him firſt, but askt where were the reſt,
Where Paſtorell? who full of freſh diſmay,
And guſhing forth in teares, was ſo oppreſt,
That he no word could ſpeake, but ſmit his breſt,
And up to heaven his eyes faſt ſtreming threw:
Whereat the knight amaz'd, yet did not reſt,
But askt againe, what ment that rufull hew,
Where was his Paſtorell, where all the other crew?

XXIX.

Ah well away, ſayd he then ſighing ſore,
That ever I did live this day to ſee,
This diſmall day, and was not dead before,
Before I ſaw faire Paſtorella dye!
Die! out alas! then Calidore did cry,
How could the death dare ever her to quell?
But read, thou ſhepheard, read what deſtiny,
Or other dyrefull hap from heaven or hell
Hath wrought this wicked deed? doe feare away, and tell.

XXX.

Tho when the ſhepheard breathed had awhyle,
He thus began; *Where ſhall I then commence*
This wofull tale? or how thoſe Brigants vyle
With cruell rage and dreadfull violence
Spoyld all our cots, and caried us from hence?
Or how faire Paſtorell ſhould have bene ſold
To marchants, but was ſav'd with ſtrong defence?
Or how thoſe theeves, whileſt one ſought her to hold,
Fell all at ods, and fought through fury fierce and bold?

XXXI.

In that ſame conflict (woe is me!) befell
This fatall chaunce, this dolefull accident,
Whoſe heavy tydings now I have to tell.
Firſt all the captives, which they here had hent,
Were by them ſlaine by generall conſent;
Old Melibee and his good wife withall
Theſe eyes ſaw die, and dearely did lament:
But when the lot to Paſtorell did fall,
Their captaine long withſtood, and did her death forſtall.

XXXII.

But what could he gainſt all them doe alone?
It could not boot; needs mote ſhe die at laſt:
I onely ſcapt through great confuſione
Of cryes and clamors, which amongſt them paſt,
In dreadfull darkneſſe, dreadfully aghaſt;
That better were with them to have bene dead,
Then here to ſee all deſolate and waſt,
Deſpoyled of thoſe ioyes and iollyhead,
Which with thoſe gentle ſhepheards here I wont to lead.

XXXIII.

When Calidore theſe ruefull newes had raught,
His hart quite deaded was with anguiſh great,
And all his wits with doole were nigh diſtraught,
That he his face, his head, his breſt did beat,
And death itſelfe unto himſelfe did threat,
Oft curſing th' heavens, that ſo cruell were
To her, whoſe name he often did repeat;
And wiſhing oft, that he were preſent there
When ſhe was ſlaine, or had bene to her ſuccour nere.

XXXIV.

But after griefe awhile had had his courſe,
And ſpent itſelfe in mourning, he at laſt
Began to mitigate his ſwelling ſourſe,
And in his mind with better reaſon caſt
How he might ſave her life, if life did laſt;
Or if that dead, how he her death might wreake;
Sith otherwiſe he could not mend thing paſt;
Or if it to revenge he were too weake,
Then for to die with her, and his lives threed to breake.

XXXV.

Tho Coridon he prayd, ſith he well knew
The readie way unto that theeviſh wonne,
To wend with him, and be his conduct trew
Unto the place, to ſee what ſhould be donne:
But he, whoſe hart through feare was late fordonne,
Would not for ought be drawne to former drede;
But by all meanes the daunger knowne did ſhonne:
Yet Calidore ſo well him wrought with meed,
And faire beſpoke with words, that he at laſt agreed.

XXXVI.

So forth they goe together (God before)
Both clad in ſhepheards weeds agreeably,
And both with ſhepheards hookes; but Calidore
Had underneath him armed privily:
Tho to the place when they approached nye
They chaunſt, upon an hill not farre away,
Some flockes of ſheepe and ſhepheards to eſpy;
To whom they both agreed to take their way,
In hope there newes to learne, how they mote beſt aſſay.

XXXVII.

There did they find, that which they did not feare,
The ſelf-ſame flocks the which thoſe theeves had reft
From Melibee and from themſelves whyleare,
And certaine of the theeves there by them left,
The which for want of heards themſelves then kept:
Right well knew Coridon his owne late ſheepe,
And ſeeing them, for tender pittie wept:
But when he ſaw the theeves which did them keepe,
His hart gan fayle, albe he ſaw them all aſleepe.

XXXVIII.

But Calidore recomforting his griefe,
Though not his feare; for nought may feare diſſwade;
Him hardly forward drew, whereas the thiefe
Lay ſleeping ſoundly in the buſhes ſhade,
Whom Coridon him counſeld to invade
Now all unwares, and take the ſpoyle away;
But he, that in his mind had cloſely made
A further purpoſe, would not ſo them ſlay,
But gently waking them, gave them the time of day.

XXXIX.

Tho ſitting downe by them upon the greene
Of ſundrie things he purpoſe gan to faine,
That he by them might certaine tydings weene
Of Paſtorell, were ſhe alive or ſlaine:
Mongſt which the theeves them queſtioned againe,
What miſter men, and eke from whence they were?
To whom they anſwer'd, as did appertaine,
That they were poore heard-groomes, the which whylere
Had from their maiſters fled, and now ſought hyre elſwhere.

XL.

Whereof right glad they ſeem'd, and offer made
To hyre them well if they their flockes would keepe:
For they themſelves were evill groomes, they ſayd,
Unwont with heards to watch, or paſture ſheepe,
But to forray the land, or ſcoure the deepe:
Thereto they ſoone agreed, and earneſt tooke
To keepe their flockes for litle hyre and chepe;
For they for better hyre did ſhortly looke:
So there all day they bode, till light the sky forſooke.

XLI.

Tho whenas towards darkſome night it drew,
Unto their helliſh dens thoſe theeves them brought;
Where ſhortly they in great acquaintance grew,
And all the ſecrets of their entrayles ſought:
There did they find, contrarie to their thought,
That Paſtorell yet liv'd; but all the reſt
Were dead, right ſo as Coridon had taught:
Whereof they both full glad and blyth did reſt,
But chiefly Calidore, whom griefe had moſt poſſeſt.

XLII.

At length when they occaſion fitteſt found,
In dead of night, when all the theeves did reſt
After a late forray, and ſlept full ſound,
Sir Calidore him arm'd, as he thought beſt;
Having of late by diligent inqueſt
Provided him a ſword of meaneſt ſort;
With which he ſtreight went to the captaines neſt:
But Coridon durſt not with him conſort,
Ne durſt abide behind, for dread of worſe effort.

XLIII. When

XLIII.

When to the cave they came, they found it faſt:
But Calidore with huge reſiſtleſſe might
The dores aſſayled, and the locks upbraſt:
With noyſe whereof the theefe awaking light
Unto the entrance ran; where the bold knight
Encountring him with ſmall reſiſtence ſlew:
The whiles faire Paſtorell through great affright
Was almoſt dead, miſdoubting leaſt of new
Some uprore were like that which lately ſhe did vew.

XLIV.

But whenas Calidore was comen in,
And gan aloud for Paſtorell to call,
Knowing his voice, although not heard long ſin,
She ſudden was revived therewithall,
And wondrous ioy felt in her ſpirits thrall:
Like him that being long in tempeſt toſt,
Looking each houre into deathes mouth to fall,
At length eſpyes at hand the happie coſt,
On which he ſafety hopes, that earſt feard to be loſt.

XLV.

Her gentle hart, that now long ſeaſon paſt
Had never ioyance felt nor chearefull thought,
Began ſome ſmacke of comfort new to taſt,
Like lyfeful heat to nummed ſenſes brought,
And life to feele, that long for death had ſought:
Ne leſſe in hart reioyced Calidore,
When he her found; but like to one diſtraught
And robd of reaſon, towards her him bore,
A thouſand times embraſt, and kiſt a thouſand more.

XLVI.

But now by this, with noyſe of late uprore,
The hue and cry was rayſed all about;
And all the Brigants flocking in great ſtore,
Unto the cave gan preaſſe, nought having dout
Of that was doen, and entred in a rout:
But Calidore in th'entry cloſe did ſtand,
And entertayning them with courage ſtout
Still ſlew the formoſt that came firſt to hand,
So long till all the entry was with bodies mand.

XLVII. Tho

XLVII.

Tho when no more could nigh to him approach,
He breath'd his ſword, and reſted him till day;
Which when he ſpyde upon the earth t'encroch,
Through the dead carcaſes he made his way,
Mongſt which he found a ſword of better ſay,
With which he forth went into th'open light,
Where all the reſt for him did readie ſtay,
And fierce aſſayling him, with all their might
Gan all upon him lay: there gan a dreadfull fight.

XLVIII.

How many flyes in whotteſt ſummers day
Do ſeize upon ſome beaſt, whoſe fleſh is bare,
That all the place with ſwarmes do over-lay,
And with their litle ſtings right felly fare:
So many theeves about him ſwarming are,
All which do him aſſayle on every ſide,
And ſore oppreſſe, ne any him doth ſpare;
But he doth with his raging brond divide
Their thickeſt troups, and round about him ſcattreth wide.

XLIX.

Like as a lion mongſt an heard of dere,
Diſperſeth them to catch his choyſeſt pray;
So did he fly amongſt them here and there,
And all that nere him came did hew and ſlay,
Till he had ſtrowd with bodies all the way;
That none his daunger daring to abide
Fled from his wrath, and did themſelves convay
Into their caves, their heads from death to hide,
Ne any left, that victorie to him envide.

L.

Then backe returning to his deareſt deare,
He her gan to recomfort, all he might,
With gladfull ſpeaches and with lovely cheare;
And forth her bringing to the ioyous light,
Whereof ſhe long had lackt the wiſhfull ſight,
Deviz'd all goodly meanes from her to drive
The ſad remembrance of her wretched plight:
So her uneath at laſt he did revive,
That long had lyen dead, and made againe alive.

LI.

This doen, into thoſe theeviſh dens he went,
And thence did all the ſpoyles and threaſures take,
Which they from many long had robd and rent:
But fortune now the victors meed did make;
Of which the beſt he did his love betake;
And alſo all thoſe flockes, which they before
Had reft from Melibee and from his make,
He did them all to Coridon reſtore:
So drove them all away, and his love with him bore.

CANTO XII.

Fayre Paſtorella by great hap
Her parents underſtands.
Calidore doth the Blatant beaſt
Subdew, and bynd in bands.

I.

LIKE as a ſhip, that through the ocean wyde
Directs her courſe unto one certaine coſt,
Is met of many a counter-winde and tyde,
With which her winged ſpeed is let and croſt,
And ſhe herſelfe in ſtormie ſurges toſt;
Yet making many a borde and many a bay,
Still winneth way, ne hath her compaſſe loſt:
Right ſo it fares with me in this long way,
Whoſe courſe is often ſtayd, yet never is aſtray.

II.

For all that hetherto hath long delayd
This gentle knight from ſewing his firſt queſt,
Though out of courſe, yet hath not bene miſ-ſayd,
To ſhew the courteſie by him profeſt,
Even unto the loweſt and the leaſt.
But now I come into my courſe againe,
To his atchievement of the Blatant beaſt;
Who all this while at will did range and raine,
Whilſt none was him to ſtop, nor none him to reſtraine.

III.

Sir Calidore, when thus he now had raught
Faire Paſtorella from thoſe Brigants powre,
Unto the caſtle of Belgard her brought,
Whereof was lord the good ſir Bellamoure;
Who whylome was in his youthes freſheſt flowre
A luſtie knight as ever wielded ſpeare,
And had endured many a dreadfull ſtoure
In bloudy battell for a ladie deare,
The fayreſt ladie then of all that living were:

IV.

Her name was Claribell; whoſe father hight
The lord of many ilands, farre renound
For his great riches and his greater might:
He through the wealth wherein he did abound,
This daughter thought in wedlocke to have bound
Unto the prince of Picteland, bordering nere;
But ſhe, whoſe ſides before with ſecret wound
Of love to Bellamoure empierced were,
By all meanes ſhund to match with any forreign fere:

V.

And Bellamour againe ſo well her pleaſed
With dayly ſervice and attendance dew,
That of her love he was entyrely ſeized,
And cloſely did her wed, but knowne to few:
Which when her father underſtood, he grew
In ſo great rage that them in dungeon deepe
Without compaſſion cruelly he threw;
Yet did ſo ſtreightly them aſunder keepe,
That neither could to company of th' other creepe.

VI.

Nathleſſe ſir Bellamour, whether through grace
Or ſecret guifts, ſo with his keepers wrought,
That to his love ſometimes he came in place;
Whereof her wombe unwiſt to wight was fraught,
And in dew time a mayden child forth brought:
Which ſhe ſtreightway (for dread leaſt if her ſyre
Should know thereof, to ſlay her would have ſought)
Delivered to her handmayd, that for hyre
She ſhould it cauſe be foſtred under ſtraunge attyre.

VII.

The truſtie damzell bearing it abrode
Into the emptie fields, where living wight
Mote not bewray the ſecret of her lode,
She forth gan lay unto the open light
The litle babe, to take thereof a ſight:
Whom whyleſt ſhe did with watrie eyne behold,
Upon the litle breſt, like chriſtall bright,
She mote perceive a litle purple mold,
That like a roſe her ſilken leaves did faire unfold.

VIII.

Well ſhe it markt, and pittied the more,
Yet could not remedie her wretched caſe;
But cloſing it againe like as before,
Bedeaw'd with teares there left it in the place;
Yet left not quite, but drew a litle ſpace
Behind the buſhes, where ſhe her did hyde,
To weet what mortall hand, or heavens grace
Would for the wretched infants helpe provyde;
For which it loudly cald, and pittifully cryde.

IX.

At length a ſhepheard, which thereby did keepe
His fleecie flocke upon the playnes around,
Led with the infants cry that loud did weepe,
Came to the place; where when he wrapped found
Th'abandond ſpoyle, he ſoftly it unbound;
And ſeeing there that did him pittie ſore,
He tooke it up, and in his mantle wound;
So home unto his honeſt wife it bore,
Who as her owne it nurſt, and named evermore.

X.

Thus long continu'd Claribell a thrall,
And Bellamour in bands, till that her ſyre
Departed life, and left unto them all:
Then all the ſtormes of fortunes former yre
Were turnd, and they to freedome did retyre:
Thenceforth they ioy'd in happineſſe together,
And lived long in peace and love entyre,
Without diſquiet or diſlike of ether,
Till time that Calidore brought Paſtorella thether.

XI.

Both whom they goodly well did entertaine;
For Bellamour knew Calidore right well,
And loved for his prowesse, ſith they twaine
Long ſince had fought in field: als Claribell
Ne leſſe did tender the faire Paſtorell,
Seeing her weake and wan through durance long.
There they awhile together thus did dwell
In much delight, and many ioyes among,
Untill the damzell gan to wex more ſound and ſtrong.

XII.

Tho gan ſir Calidore him to advize
Of his firſt queſt, which he had long forlore,
Aſham'd to thinke how he that enterprize,
The which the faery queene had long afore
Bequeath'd to him, forſlacked had ſo ſore;
That much he feared leaſt reproachfull blame
With foule diſhonour him mote blot therefore;
Beſides the loſſe of ſo much praiſe and fame,
As through the world thereby ſhould glorifie his name.

XIII.

Therefore reſolving to returne in haſt
Unto ſo great atchievement, he bethought
To leave his love, now perill being paſt,
With Claribell; whyleſt he that monſter ſought
Throughout the world, and to deſtruction brought.
So taking leave of his faire Paſtorell,
Whom to recomfort all the meanes he wrought,
With thanks to Bellamour and Claribell,
He went forth on his queſt, and did that him befell.

XIV.

But firſt, ere I doe his adventures tell
In this exploite, me needeth to declare,
What did betide to the faire Paſtorell,
During his abſence left in heavy care,
Through daily mourning and nightly misfare:
Yet did that auncient matrone all ſhe might,
To cheriſh her with all things choice and rare;
And her owne handmayd, that Meliſſa hight,
Appointed to attend her dewly day and night.

XV.

Who in a morning, when this maiden faire
Was dighting her, having her ſnowy breſt
As yet not laced, nor her golden haire
Into their comely treſſes dewly dreſt,
Chaunſt to eſpy upon her yvory cheſt
The roſie marke, which ſhe remembred well
That litle infant had, which forth ſhe keſt,
The daughter of her lady Claribell,
The which ſhe bore, the whiles in priſon ſhe did dwell.

XVI.

Which well avizing, ſtreight ſhe gan to caſt
In her conceiptfull mynd that this faire mayd
Was that ſame infant, which ſo long ſith paſt
She in the open fields had looſely layd
To fortunes ſpoile, unable it to ayd:
So full of ioy ſtreight forth ſhe ran in haſt
Unto her miſtreſſe, being halfe diſmayd,
To tell her, how the heavens had her graſte
To ſave her chylde, which in misfortunes mouth was plaſte.

XVII.

The ſober mother ſeeing ſuch her mood,
Yet knowing not, what meant that ſodaine thro,
Askt her, how mote her words be underſtood,
And what the matter was that mov'd her ſo.
My liefe, ſaid ſhe, *ye know that long ygo,*
Whileſt ye in durance dwelt, ye to me gave
A little mayde, the which ye chylded tho;
The ſame againe, if now ye liſt to have,
The ſame is yonder lady, whom high God did ſave.

XVIII.

Much was the lady troubled at that ſpeach,
And gan to queſtion ſtreight how ſhe it knew.
Moſt certaine markes, ſayd ſhe, *do me it teach;*
For on her breaſt I with theſe eyes did vew
The litle purple roſe which thereon grew,
Whereof her name ye then to her did give.
Beſides her countenaunce and her likely hew,
Matched with equall years, do ſurely prive
That yond ſame is your daughter ſure, which yet doth live.

XIX.

The matrone ſtayd no lenger to enquire,
But forth in haſt ran to the ſtraunger mayd;
Whom catching greedily for great deſire,
Rent up her breſt, and boſome open layd,
In which that roſe ſhe plainely ſaw diſplayd:
Then her embracing twixt her armes twaine,
She long ſo held, and ſoftly weeping ſayd,
And liveſt thou, my daughter, now againe?
And art thou yet alive, whom dead I long did faine?

XX.

Tho further asking her of ſundry things,
And times comparing with their accidents,
She found at laſt by very certaine ſignes,
And ſpeaking markes of paſſed monuments,
That this young mayd, whom chance to her preſents,
Is her owne daughter, her owne infant deare.
Tho wondring long at thoſe ſo ſtraunge events,
A thouſand times ſhe her embraced nere,
With many a ioyfull kiſſe and many a melting teare.

XXI.

Whoever is the mother of one chylde,
Which having thought long dead ſhe fyndes alive,
Let her by proofe of that which ſhe hath fylde
In her owne breaſt, this mothers ioy deſcrive:
For other none ſuch paſſion can contrive
In perfect forme, as this good lady felt,
When ſhe ſo faire a daughter ſaw ſurvive,
As Paſtorella was; that nigh ſhe ſwelt
For paſſing ioy, which did all into pitty melt.

XXII.

Thence running forth unto her loved lord,
She unto him recounted all that fell:
Who ioyning ioy with her in one accord,
Acknowledg'd for his owne faire Paſtorell.
There leave we them in ioy, and let us tell
Of Calidore, who ſeeking all this while
That monſtrous beaſt by finall force to quell,
Through every place with reſtleſſe paine and toile
Him follow'd by the tract of his outragious ſpoile.

XXIII. Through

XXIII.

Through all eſtates he found that he had paſt,
 In which he many maſſacres had left,
 And to the Clergy now was come at laſt;
 In which ſuch ſpoile, ſuch havocke, and ſuch theft
 He wrought, that thence all goodneſſe he bereft,
 That endleſſe were to tell. the elfin knight,
 Who now no place beſides unſought had left,
 At length into a monaſtere did light,
Where he him found deſpoyling all with maine and might.

XXIV.

Into their cloyſters now he broken had,
 Through which the monckes he chaced here and there,
 And them perſu'd into their dortours ſad,
 And ſearched all their cels and ſecrets neare;
 In which what filth and ordure did appeare,
 Were yrkeſome to report; yet that foule beaſt
 Nought ſparing them, the more did toſſe and teare,
 And ranſacke all their dennes from moſt to leaſt,
Regarding nought religion nor their holy heaſt.

XXV.

From thence into the ſacred church he broke,
 And robd the chancell, and the deskes downe threw,
 And altars fouled, and blaſphemy ſpoke,
 And the images, for all their goodly hew,
 Did caſt to ground, whileſt none was them to rew;
 So all confounded and diſordered there:
 But ſeeing Calidore away he flew,
 Knowing his fatall hand by former feare;
But he him faſt purſuing ſoone approached neare.

XXVI.

Him in a narrow place he overtooke,
 And fierce aſſailing forſt him turne againe:
 Sternely he turnd againe, when he him ſtrooke
 With his ſharpe ſteele, and ran at him amaine
 With open mouth, that ſeemed to containe
 A full good pecke within the utmoſt brim,
 All ſet with yron teeth in raunges twaine,
 That terrifide his foes, and armed him,
Appearing like the mouth of Orcus grieſly grim:

XXVII.

And therein were a thouſand tongs empight
Of ſundry kindes and ſundry quality;
Some were of dogs that barked day and night,
And ſome of cats that wrawling ſtill did cry,
And ſome of beares that groynd continually,
And ſome of tygres that did ſeeme to gren,
And ſnar at all that ever paſſed by:
But moſt of them were tongues of mortall men,
Which ſpake reprochfully, not caring where nor when.

XXVIII.

And them amongſt were mingled here and there,
The tongues of ſerpents with three-forked ſtings,
That ſpat out poyſon and gore, bloudy gere,
At all that came within his ravenings,
And ſpake licentious words and hatefull things
Of good and bad alike, of low and hie,
Ne keſars ſpared he a whit nor kings;
But either blotted them with infamie,
Or bit them with his banefull teeth of iniury.

XXIX.

But Calidore thereof no whit afrayd,
Rencountred him with ſo impetuous might,
That th' outrage of his violence he ſtayd,
And bet abacke, threatning in vaine to bite,
And ſpitting forth the poyſon of his ſpight,
That fomed all about his bloody iawes:
Tho rearing up his former feete on hight,
He rampt upon him with his ravenous pawes,
As if he would have rent him with his cruell clawes:

XXX.

But he right well aware his rage to ward
Did caſt his ſhield atweene, and there withall
Putting his puiſſaunce forth, purſu'd ſo hard,
That backeward he enforced him to fall,
And being downe, ere he new helpe could call,
His ſhield he on him threw, and faſt downe held;
Like as a bullocke, that in bloudy ſtall
Of butchers balefull hand to ground is feld,
Is forcibly kept downe, till he be throughly queld.

XXXI.

Full cruelly the beaſt did rage and rore
To be downe held, and mayſtred ſo with might,
That he gan fret and fome out bloudy gore,
Striving in vaine to rere himſelf upright:
For ſtill the more he ſtrove, the more the knight
Did him ſuppreſſe, and forcibly ſubdew;
That made him almoſt mad for fell deſpight:
He grind, he bit, he ſcracht, he venim threw,
And fared like a feend, right horrible in hew:

XXXII.

Or like the hell-borne Hydra, which they faine
That great Alcides whilome overthrew,
After that he had labourd long in vaine
To crop his thouſand heads, the which ſtill new
Forth budded, and in greater number grew:
Such was the fury of this helliſh beaſt,
Whileſt Calidore him under him downe threw;
Who nathemore his heavy load releaſt,
But aye the more he rag'd, the more his powre increaſt.

XXXIII.

Tho when the beaſt ſaw he mote nought availe
By force, he gan his hundred tongues apply,
And ſharpely at him to revile and raile
With bitter termes of ſhamefull infamy;
Oft interlacing many a forged lie,
Whoſe like he never once did ſpeake nor heare,
Nor ever thought thing ſo unworthily:
Yet did he nought for all that him forbeare,
But ſtrained him ſo ſtreightly that he chokt him neare.

XXXIV.

At laſt whenas he found his force to ſhrincke,
And rage to quaile, he tooke a muzzle ſtrong
Of ſureſt yron made with many a lincke;
Therewith he mured up his mouth along,
And therein ſhut up his blaſphemous tong,
For never more defaming gentle knight,
Or unto lovely lady doing wrong:
And thereunto a great long chaine he tight,
With which he drew him forth even in his own deſpight,

XXXV.

Like as whylome that ſtrong Tirynthian ſwaine
Brought forth with him the dreadfull dog of hell,
Againſt his will faſt bound in yron chaine;
And roring horribly, did him compell
To ſee the hatefull ſunne, that he might tell
To grieſly Pluto what on earth was donne,
And to the other damned ghoſts, which dwell
For aye in darkeneſſe, which day light doth ſhonne:
So led this knight his captyve with like conqueſt wonne.

XXXVI.

Yet greatly did the beaſt repine at thoſe
Straunge bands, whoſe like till then he never bore,
Ne ever any durſt till then impoſe;
And chauffed inly, ſeeing now no more
Him liberty was left aloud to rore:
Yet durſt he not draw backe, nor once withſtand
The proved powre of noble Calidore;
But trembled underneath his mighty hand,
And like a fearefull dog him followed through the land.

XXXVII.

Him through all faery land he follow'd ſo,
As if he learned had obedience long,
That all the people, whereſo he did go,
Out of their townes did round about him throng,
To ſee him leade that beaſt in bondage ſtrong;
And ſeeing it, much wondred at the ſight:
And all ſuch perſons, as he earſt did wrong,
Reioyced much to ſee his captive plight,
And much admyr'd the beaſt, but more admyr'd the knight.

XXXVIII.

Thus was this monſter by the mayſtring might
Of doughty Calidore ſuppreſt and tamed,
That never more he mote endammadge wight
With his vile tongue, which many had defamed,
And many cauſeleſſe cauſed to be blamed:
So did he eeke long after this remaine,
Untill that, whether wicked fa[illegible]amed
Or fault of men, he broke his [illegible] chaine,
And got into the world at liberty againe.

XXXIX.

Thenceforth more miſchieſe and more ſcath he wrought,
To mortall men then he had done before;
Ne ever could by any more be brought
Into like bands, ne mayſtred any more:
Albe that long time after Calidore
The good ſir Pelleas him tooke in hand,
And after him ſir Lamoracke of yore,
And all his brethren borne in Britaine land;
Yet none of them could ever bring him into band.

XL.

So now he raungeth through the world againe,
And rageth ſore in each degree and ſtate;
Ne any is that may him now reſtraine,
He growen is ſo great and ſtrong of late,
Barking and biting all that him doe bate,
Albe they worthy blame, or cleare of crime;
Ne ſpareth he moſt learned wits to rate,
Ne ſpareth he the gentle poets rime;
But rends without regard of perſon or of time.

XLI.

Ne may this homely verſe, of many meaneſt,
Hope to eſcape his venemous deſpite;
More then my former writs, all were they cleareſt
From blamefull blot, and free from all that wite
With which ſome wicked tongues did it backebite,
And bring into a mighty peres diſpleaſure,
That never ſo deſerved to endite.
Therefore do you, my rimes, keep better meaſure,
And ſeeke to pleaſe; that now is counted wiſe mens threaſure.

◆

TWO

TWO CANTOS OF MUTABILITIE:

Which both for Forme and Matter appeare to be parcell of ſome following Booke of the FAERIE QUEENE,

Under the LEGEND

OF CONSTANCIE.

CANTO VI.

Proud Change (not pleaſd in mortall things
Beneath the moone to raigne)
Pretends as well of gods as men
To be the ſoveraine.

I.

WHAT man that ſees the ever-whirling wheele
Of Change, the which all mortall things doth ſway,
But that thereby doth find and plainly feele
How Mutability in them doth play
Her cruell ſports to many mens decay?
Which that to all may better yet appeare,
I will rehearſe that whylome I heard ſay,
How ſhe at firſt herſelfe began to reare
Gainſt all the gods, and th'empire ſought from them to beare.

II.

But firſt here falleth fitteſt to unfold
Her antique race and linage ancient,
As I have found it regiſtred of old,
In faery land mongſt records permanent.
She was, to weet, a daughter by deſcent
Of thoſe old Titans, that did whylome ſtrive
With Saturnes ſonne for heavens regiment;
Whom though high Iove of kingdome did deprive,
Yet many of their ſtemme long after did ſurvive:

III.

And many of them afterwards obtain'd
Great power of Iove, and high authority:
As Hecate, in whoſe almighty hand,
He plac't all rule and principality,
To be by her diſpoſed diverſly
To gods and men, as ſhe them liſt divide;
And drad Bellona, that doth ſound on hie
Warres and allarums unto nations wide,
That makes both heaven and earth to tremble at her pride.

IV.

So likewiſe did this Titaneſſe aſpire
Rule and dominion to herſelfe to gaine;
That as a goddeſſe men might her admire,
And heavenly honours yield, as to them twaine:
And firſt on earth ſhe ſought it to obtaine;
Where ſhe ſuch proofe and ſad examples ſhewed
Of her great power, to many ones great paine,
That not men onely (whom ſhe ſoone ſubdewed)
But eke all other creatures her bad dooings rewed.

V.

For ſhe the face of earthly things ſo changed,
That all which Nature had eſtabliſht firſt
In good eſtate, and in meet order ranged,
She did pervert, and all their ſtatutes burſt:
And all the worlds faire frame (which none yet durſt
Of gods or men to alter or miſguide)
She alter'd quite, and made them all accurſt
That God had bleſt, and did at firſt provide
In that ſtill happy ſtate for ever to abide.

VI.

Ne ſhee the lawes of Nature onely brake,
But eke of iuſtice, and of policie;
And wrong of right, and bad of good did make,
And death for life exchanged fooliſhlie:
Since which all living wights have learn'd to die,
And all this world is woxen daily worſe.
O pittious worke of Mutabilitie!
By which we all are ſubiect to that curſe,
And death inſtead of life have ſucked from our nurſe.

VII.

And now, when all the earth ſhe thus had brought
To her beheſt and thralled to her might,
She gan to caſt in her ambitious thought
T'attempt th'empire of the heavens hight,
And Iove himſelfe to ſhoulder from his right:
And firſt ſhe paſt the region of the ayre,
And of the fire, whoſe ſubſtance thin and ſlight
Made no reſiſtance, ne could her contraire,
But ready paſſage to her pleaſure did prepaire:

VIII.

Thence to the circle of the moone ſhe clambe,
Where Cynthia raignes in everlaſting glory,
To whoſe bright ſhining palace ſtraight ſhe came,
All fairely deckt with heavens goodly ſtory;
Whoſe ſilver gates (by which there ſate an hory
Old aged ſire with hower-glaſſe in hand,
Hight Tyme) ſhe entred, were he lieſe or ſory;
Ne ſtaide till ſhe the higheſt ſtage had ſcand,
Where Cynthia did ſit, that never ſtill did ſtand:

IX.

Her ſitting on an ivory throne ſhee found,
Drawne of two ſteeds, th' one black, the other white,
Environd with tenne thouſand ſtarres around,
That duly her attended day and night;
And by her ſide there ran her page, that hight
Veſper, whom we the evening-ſtarre intend;
That with his torche, ſtill twinkling like twylight,
Her lightened all the way where ſhe ſhould wend,
And ioy to weary wandring travailers did lend.

X.

Tho when the hardy Titaneſſe beheld
The goodly building of her palace bright,
Made of the heavens ſubſtance, and up-held
With thouſand cryſtall pillors of huge hight,
Shee gan to burne in her ambitious ſpright,
And t'envie her that in ſuch glorie raigned:
Eſtſoones ſhe caſt by force and tortious might
Her to diſplace, and to herſelfe t'have gained
The kingdome of the Night, and waters by her wained.

XI. Boldly

XI.

Boldly ſhe bid the goddeſſe downe deſcend,
And let herſelfe into that ivory throne;
For ſhe herſelfe more worthy thereof wend,
And better able it to guide alone;
Whether to men, whoſe fall ſhe did bemone,
Or unto gods, whoſe ſtate ſhe did maligne,
Or to th' infernall powers her need give lone
Of her faire light, and bounty moſt benigne,
Herſelfe of all that rule ſhee deemed moſt condigne.

XII.

But ſhee that had to her that ſoveraigne ſeat
By higheſt Iove aſſign'd, therein to beare
Nights burning lamp, regarded not her threat,
Ne yielded ought for favour or for feare;
But with ſterne countenaunce and diſdainfull cheare,
Bending her horned browes did put her back;
And boldly blaming her for coming there,
Bade her attonce from heavens coaſt to pack,
Or at her perill bide the wrathfull thunders wrack.

XIII.

Yet nathemore the giantеſſe forbare;
But boldly preacing on raught forth her hand
To pluck her downe perforce from off her chaire;
And there-with lifting up her golden wand,
Threatned to ſtrike her if ſhe did with-ſtand:
Whereat the ſtarres, which round about her blazed,
And eke the moones bright wagon ſtill did ſtand,
All beeing with ſo bold attempt amazed,
And on her uncouth habit and ſterne looke ſtill gazed.

XIV.

Meane while the lower world, which nothing knew
Of all that chaunced here, was darkned quite;
And eke the heavens, and all the heavenly crew
Of happy wights, now unpurvaide of light,
Were much afraid and wondred at that ſight;
Fearing leaſt Chaos broken had his chaine,
And brought againe on them eternall night;
But chiefely Mercury, that next doth raigne,
Ran forth in haſte unto the king of gods to plaine.

XV.

All ran together with a great out-cry
To Ioves faire palace fixt in heavens hight;
And beating at his gates full earneſtly,
Gan call to him aloud with all their might
To know what meant that ſuddaine lack of light.
The father of the gods when this he heard
Was troubled much at their ſo ſtrange affright,
Doubting leaſt Typhon were againe uprear'd,
Or other his old foes that once him ſorely fear'd.

XVI.

Eftſoones the ſonne of Maia forth he ſent
Downe to the circle of the moone, to knowe
The cauſe of this ſo ſtrange aſtoniſhment,
And why ſhee did her wonted courſe forſlowe;
And if that any were on earth belowe
That did with charmes or magick her moleſt,
Him to attache, and downe to hell to throwe;
But if from heaven it were, then to arreſt
The author, and him bring before his preſence preſt.

XVII.

The wingd-foot god ſo faſt his plumes did beat,
That ſoone he came whereas the Titaneſſe
Was ſtriving with faire Cynthia for her ſeat;
At whoſe ſtrange ſight and haughty hardineſſe
He wondred much, and feared her no leſſe;
Yet laying feare aſide to doe his charge,
At laſt he bade her with bold ſtedfaſtneſſe
Ceaſſe to moleſt the moone to walke at large,
Or come before high Iove her dooings to diſcharge.

XVIII.

And therewithall he on her ſhoulder laid
His ſnaky-wreathed mace, whoſe awfull power
Doth make both gods and helliſh fiends affraid:
Whereat the Titaneſſe did ſternely lower,
And ſtoutly anſwer'd, that in evill hower
He from his Iove ſuch meſſage to her brought,
To bid her leave faire Cynthias ſilver bower;
Sith ſhee his Iove and him eſteemed nought,
No more then Cynthias ſelfe; but all their kingdoms ſought.

XIX.

The heavens herald ſtaid not to reply,
But paſt away, his doings to relate
Unto his lord; who now in th' higheſt sky
Was placed in his principall eſtate,
With all the gods about him congregate:
To whom when Hermes had his meſſage told,
It did them all exceedingly amate,
Save Iove; who changing nought his count'nance bold
Did unto them at length theſe ſpeeches wiſe unfold;

XX.

Harken to mee awhile, ye heavenly powers;
Ye may remember ſince th' Earths curſed ſeed
Sought to aſſaile the heavens eternall towers,
And to us all exceeding feare did breed;
But how we then defeated all their deed,
Yee all doe knowe, and them deſtroied quite;
Yet not ſo quite, but that there did ſucceed
An off-ſpring of their bloud, which did alite
Upon the fruitfull Earth, which doth us yet deſpite.

XXI.

Of that bad ſeed is this bold woman bred,
That now with bold preſumption doth aſpire
To thruſt faire Phoebe from her ſilver bed,
And eke ourſelves from heavens high empire,
If that her might were match to her deſire:
Wherefore it now behoves us to adviſe
What way is beſt to drive her to retire,
Whether by open force, or counſell wiſe,
Areed, ye ſonnes of god, as beſt ye can deviſe.

XXII.

So having ſaid, he ceaſt; and with his brow
(His black eye-brow, whoſe doomefull dreaded beck
Is wont to wield the world unto his vow,
And even the higheſt powers of heaven to check)
Made ſigne to them in their degrees to ſpeake:
Who ſtraight gan caſt their counſell grave and wiſe.
Meanewhile th' Earths daughter, though ſhe nought did reck
Of Hermes meſſage, yet gan now adviſe
What courſe were beſt to take in this hot bold emprize.

XXIII.

Eſtſoones ſhe thus reſolv'd; that whil'ſt the gods
(After returne of Hermes embaſſie)
Were troubled, and amongſt themſelves at ods,
Before they could new counſels reallie,
To ſet upon them in that extaſie,
And take what fortune, time, and place would lend:
So forth ſhe roſe, and through the pureſt sky
To Ioves high palace ſtraight caſt to aſcend,
To proſecute her plot; good onſet boads good end.

XXIV.

Shee there arriving boldly in did paſs;
Where all the gods ſhe found in counſell cloſe,
All quite unarm'd, as then their manner was.
At ſight of her they ſudden all aroſe
In great amaze, ne wiſt what way to choſe:
But Iove, all fearleſſe, forc't them to aby;
And in his ſoveraine throne gan ſtraight diſpoſe
Himſelfe more full of grace and maieſtie;
That mote encheare his friends, and foes mote terrifie.

XXV.

That when the haughty Titaneſſe beheld,
All were ſhe fraught with pride and impudence,
Yet with the ſight thereof was almoſt queld;
And inly quaking, ſeem'd as reſt of ſenſe
And voyd of ſpeech in that drad audience:
Untill that Iove himſelfe herſelfe beſpake;
Speake, thou fraile woman, ſpeake with confidence,
Whence art thou, and what dooeſt thou here now make?
What idle errand haſt thou earths manſion to forſake?

XXVI.

Shee, halfe confuſed with his great commaund,
Yet gathering ſpirit of her natures pride,
Him boldly anſwer'd thus to his demaund;
I am a daughter, by the mothers ſide,
Of her that is grand-mother magnifide
Of all the gods, great Earth, great Chaos child:
But by the fathers, be it not envide,
I greater am in bloud, whereon I build,
Then all the gods, though wrongfully from heaven exil'd.

XXVII.

For Titan, as ye all acknowledge muſt,
Was Saturnes elder brother by birth-right,
Both ſonnes of Uranus; but by uniuſt
And guilefull meanes, through Corybantes ſlight,
The younger thruſt the elder from his right:
Since which, thou Iove, iniuriouſly haſt held
The heavens rule from Titans ſonnes by might;
And them to helliſh dungeons downe haſt feld:
Witneſſe, ye heavens, the truth of all that I have teld.

XXVIII.

Whil'ſt ſhe thus ſpake, the gods that gave good eare
To her bold words, and marked well her grace,
Beeing of ſtature tall as any there
Of all the gods, and beautifull of face
As any of the goddeſſes in place,
Stood all aſtonied; like a ſort of ſteeres,
Mongſt whom ſome beaſt of ſtrange and forraine race
Unwares is chaunc't, far ſtraying from his peeres:
So did their ghaſtly gaze bewray their hidden feares.

XXIX.

Till having pauz'd awhile, Iove thus beſpake;
Will never mortall thoughts ceaſſe to aſpire
In this bold ſort to heaven claime to make,
And touch celeſtiall ſeates with earthly mire?
I would have thought that bold Procuſtes hire,
Or Typhons fall, or proud Ixions paine,
Or great Prometheus taſting of our ire,
Would have ſuffiz'd the reſt for to reſtraine,
And warn'd all men by their example to refraine:

XXX.

But now this off-ſcum of that curſed fry
Dare to renew the like bold enterprize,
And chalenge th' heritage of this our skie;
Whom what ſhould hinder, but that we likewiſe
Should handle as the reſt of her allies,
And thunder-drive to hell? with that he ſhooke
His nectar-deawed locks, with which the skyes
And all the world beneath for terror quooke,
And eft his burning levin-brond in hand he tooke.

XXXI. But

XXXI.

But when he looked on her lovely face,
In which faire beames of beauty did appeare,
That could the greateſt wrath ſoone turne to grace
(Such ſway doth beauty even in heaven beare)
He ſtaide his hand; and having chang'd his cheare,
He thus againe in milder wiſe began;
But ah! if gods ſhould ſtrive with fleſh yfere,
Then ſhortly ſhould the progeny of man
Be rooted out, if Iove ſhould doe ſtill what he can:

XXXII.

But thee, faire Titans child, I rather weene,
Through ſome vaine errour, or inducement light
To ſee that mortall eyes have never ſeene;
Or through enſample of thy ſiſters might,
Bellona, whoſe great glory thou dooſt ſpight,
Since thou haſt ſeene her dreadfull power belowe
Mongſt wretched men, diſmaide with her affright,
To bandie crownes, and kingdoms to beſtowe:
And ſure thy worth no leſſe then hers doth ſeem to ſhowe,

XXXIII.

But wote thou this, thou hardy Titaneſſe,
That not the worth of any living wight
May challenge ought in heavens intereſſe;
Much leſſe the title of old Titans right:
For we by conqueſt of our ſoveraine might,
And by eternall doome of fates decree,
Have wonne the empire of the heavens bright;
Which to ourſelves we hold, and to whom wee
Shall worthy deeme partakers of our bliſſe to bee.

XXXIV.

Then ceaſſe thy idle claime, thou fooliſh gerle;
And ſeeke by grace and goodneſſe to obtaine
That place, from which by folly Titan fell;
Thereto thou maiſt perhaps, if ſo thou faine,
Have Iove thy gracious lord and ſoveraigne.
So, having ſaid, ſhe thus to him replyde;
Ceaſſe, Saturnes ſonne, to ſeeke by proffers vaine
Of idle hopes t'allure mee to thy ſide,
For to betray my right before I have it tride.

XXXV.

But thee, ô Iove, no equall iudge I deeme
Of my deſert, or of my dewfull right;
That in thine owne behalfe maiſt partiall ſeeme:
But to the higheſt him, that is behight
Father of gods and men by equall might,
To weet, the god of nature, I appeale.
Thereat Iove wexed wroth, and in his ſpright
Did inly grudge, yet did it well conceale;
And bade dan Phoebus ſcribe her appellation ſeale.

XXXVI.

Eſtſoones the time and place appointed were,
Where all, both heavenly powers and earthly wights,
Before great Natures preſence ſhould appeare,
For triall of their titles and beſt rights:
That was, to weet, upon the higheſt hights
Of Arlo-hill (who knowes not Arlo-hill?)
That is the higheſt head in all mens ſights
Of my old father *Mole*, whom ſhepheards quill
Renowmed hath with hymnes fit for a rurall skill.

XXXVII.

And were it not ill fitting for this file
To ſing of hilles and woods mongſt warres and knights,
I would abate the ſterneneſſe of my ſtile,
Mongſt theſe ſterne ſtounds to mingle ſoft delights,
And tell how Arlo through Dianaes ſpights
(Beeing of old the beſt and faireſt hill
That was in all this holy-iſlands hights)
Was made the moſt unpleaſant and moſt ill:
Meanewhile, ô Clio, lend Calliope thy quill.

XXXVIII.

Whylome when Ireland floriſhed in fame
Of wealth and goodneſſe, far above the reſt
Of all that beare the Britiſh Iſlands name,
The gods then us'd, for pleaſure and for reſt,
Oft to reſort thereto, when ſeem'd them beſt:
Bur none of all therein more pleaſure found
Then Cynthia; that is ſoveraine queene profeſt
Of woods and forreſts, which therein abound,
Sprinkled with wholſom waters more then moſt on ground:

XXXIX. But

XXXIX.

But mongſt them all, as fitteſt for her game
Either for chace of beaſts with hound or boawe,
Or for to ſhroude in ſhade from Phoebus flame,
Or bathe in fountaines that doe freſhly flowe,
Or from high hilles, or from the dales belowe,
She choſe this Arlo; where ſhee did reſort
With all her nymphes enranged on a rowe,
With whom the woody gods did oft conſort;
For with the nymphes the ſatyres love to play and ſport:

XL.

Amongſt the which there was a nymph that hight
Molanna; daughter of old father Mole,
And ſiſter unto Mulla, faire and bright:
Unto whoſe bed falſe Bregog whylome ſtole,
That Shepheard Colin dearely did condole,
And made her luckleſſe loves well knowne to be:
But this Molanna, were ſhe not ſo ſhole,
Were no leſſe faire and beautifull then ſhee:
Yet as ſhe is, a fairer flood may no man ſee.

XLI.

For firſt ſhe ſprings out of two marble rocks,
On which a grove of oakes high-mounted growes,
That as a girlond ſeemes to deck the locks
Of ſome faire bride, brought forth with pompous ſhowes
Out of her bowre, that many flowers ſtrowes:
So through the flowry dales ſhe tumbling downe,
Through many woods and ſhady coverts flowes,
That on each ſide her ſilver channell crowne,
Till to the plaine ſhe come, whoſe valleyes ſhee doth drowne.

XLII.

In her ſweet ſtreames Diana uſed oft,
After her ſweatie chace and toileſome play,
To bathe herſelfe; and after, on the ſoft
And downy graſſe, her dainty limbes to lay
In covert ſhade, where none behold her may;
For much ſhe hated ſight of living eye:
Fooliſh god Faunus, though full many a day
He ſaw her clad, yet longed fooliſhly
To ſee her naked mongſt her nymphes in privity.

XLIII. No

XLIII.

No way he found to compaſſe his deſire,
But to corrupt Molanna, this her maid,
Her to diſcover for ſome ſecret hire:
So her with flattering words he firſt aſſaid;
And after, pleaſing gifts for her purvaid,
Queene-apples, and red cherries from the tree,
With which he her allured and betraid
To tell what time he might her lady ſee
When ſhe herſelfe did bathe, that he might ſecret bee.

XLIV.

Thereto hee promiſt, if ſhe would him pleaſure
With this ſmall boone, to quit her with a better;
To weet, that whenas ſhee had out of meaſure
Long lov'd the Fanchin, who by nought did ſet her,
That he would undertake for this to get her
To be his love, and of him liked well:
Beſides all which he vow'd to be her debter
For many moe good turnes then he would tell;
The leaſt of which this little pleaſure ſhould excell.

XLV.

The ſimple maid did yield to him anone;
And eſt him placed where he cloſe might view
That never any ſaw, ſave onely one;
Who for his hire to ſo foole-hardy dew
Was of his hounds devour'd in hunters hew.
Tho, as her manner was on ſunny day,
Diana with her nymphes about her drew
To this ſweet ſpring; where doffing her array
She bath'd her lovely limbes, for Iove a likely pray.

XLVI.

There Faunus ſaw that pleaſed much his eye,
And made his hart to tickle in his breſt,
That for great ioy of ſomewhat he did ſpy,
He could him not containe in ſilent reſt;
But breaking forth in laughter, loud profeſt
His fooliſh thought: a fooliſh Faune indeed,
That couldſt not hold thyſelfe ſo hidden bleſt,
But wouldeſt needs thine owne conceit areed:
Babblers unworthy been of ſo divine a meed.

XLVII.

The goddeſſe, all abaſhed with that noiſe,
In haſte forth ſtarted from the guilty brooke;
And running ſtraight whereas ſhe heard his voice,
Enclos'd the buſh about, and there him tooke,
Like darred larke; not daring up to looke
On her whoſe ſight before ſo much he ſought.
Thence forth they drew him by the hornes, and ſhooke
Nigh all to peeces, that they left him nought;
And then into the open light they forth him brought.

XLVIII.

Like as an huſwife, that with buſie care
Thinks of her dairie to make wondrous gaine,
Finding whereas ſome wicked beaſt unware
That breakes into her dayr'houſe, there doth draine
Her creaming pannes, and fruſtrate all her paine;
Hath in ſome ſnare or gin ſet cloſe behind,
Entrapped him, and caught into her traine,
Then thinkes what puniſhment were beſt aſſign'd,
And thouſand deathes deviſeth in her vengefull mind:

XLIX.

So did Diana and her maydens all
Uſe ſilly Faunus, now within their baile:
They mocke and ſcorne him, and him foule miſcall;
Some by the noſe him pluckt, ſome by the taile,
And by his goatiſh beard ſome did him haile:
Yet he (poore ſoule) with patience all did beare;
For nought againſt their wils might countervaile:
Ne ought he ſaid whatever he did heare;
But hanging downe his head did like a mome appeare.

L.

At length, when they had flouted him their fill,
They gan to caſt what penaunce him to give.
Some would have gelt him; but that ſame would ſpill
The wood-gods breed, which muſt for ever live:
Others would through the river him have drive,
And ducked deepe; but that ſeem'd penaunce light:
But moſt agreed and did this ſentence give,
Him in deares skin to clad, and in that plight
To hunt him with their hounds, himſelfe ſave how hee might.

LI. But

LI.

But Cynthia's ſelfe, more angry then the reſt,
Thought not enough to puniſh him in ſport,
And of her ſhame to make a gameſome ieſt;
But gan examine him in ſtraighter ſort,
Which of her nymphes, or other cloſe conſort,
Him thither brought, and her to him betraid?
He, much affeard, to her confeſſed ſhort
That 'twas Molanna which her ſo bewraid:
Then all attonce their hands upon Molanna laid.

LII.

But him (according as they had decreed)
With a deeres-skin they covered, and then chaſt
With all their hounds, that after him did ſpeed;
But he more ſpeedy from them fled more faſt
Then any deere: ſo ſore him dread aghaſt.
They after follow'd all with ſhrill out-cry,
Shouting as they the heavens would have braſt;
That all the woods and dales where he did flie
Did ring againe, and loud reeccho to the skie.

LIII.

So they him follow'd till they weary were;
When back returning to Molann' againe,
They by commaund'ment of Diana there
Her whelm'd with ſtones: yet Faunus, for her paine,
Of her beloved Fanchin did obtaine,
That her he would receive unto his bed.
So now her waves paſſe through a pleaſant plaine,
Till with the Fanchin ſhe herſelfe doe wed,
And, both combin'd, themſelves in one faire river ſpred.

LIV.

Nath'leſſe Diana, full of indignation,
Thenceforth abandond her delicious brooke;
In whoſe ſweet ſtreame, before that bad occaſion,
So much delight to bathe her limbes ſhe tooke;
Ne onely her, but alſo quite forſooke
All thoſe faire forreſts about Arlo hid;
And all that mountaine, which doth over-looke
The richeſt champian that may elſe be rid;
And the faire Shure, in which are thouſand ſalmons bred.

LV.

Them all, and all that ſhe ſo deare did way,
Thenceforth ſhe left; and parting from the place,
Thereon an heavy hapleſſe curſe did lay,
To weet, that wolves, where ſhe was wont to ſpace,
Shou'd harbour'd be, and all thoſe woods deface,
And thieves ſhould rob and ſpoile that coaſt around.
Since which, thoſe woods and all that goodly chaſe
Doth to this day with wolves and thieves abound:
Which too too true that lands in-dwellers ſince have found.

CANTO VII.

Pealing from Iove to Natures bar,
Bold Alteration pleades
Large evidence: but Nature ſoone
Her righteous doome areads.

I.

AH! whither dooſt thou now, thou greater Muſe,
Me from theſe woods and pleaſing forreſts bring?
And my fraile ſpirit, that dooth oft refuſe
This too high flight unfit for her weake wing,
Lift up aloft, to tell of heavens king
(Thy ſoveraine ſire) his fortunate ſucceſſe,
And victory in bigger noates to ſing,
Which he obtain'd againſt that Titaneſſe,
That him of heavens empire ſought to diſpoſſeſſe?

II.

Yet ſith I needs muſt follow thy beheſt,
Doe thou my weaker wit with skill inſpire,
Fit for this turne; and in my feeble breſt
Kindle freſh ſparks of that immortall fire
Which learned minds inflameth with deſire
Of heavenly things: for who, but thou alone
That art yborne of heaven and heavenly fire,
Can tell things doen in heaven ſo long ygone,
So farre paſt memory of man that may be knowne?

III.

Now at the time that was before agreed,
The gods aſſembled all on Arlo hill;
As well thoſe that are ſprung of heavenly ſeed,
As thoſe that all the other world doe fill,
And rule both ſea and land unto their will:
Onely th' infernall powers might not appeare;
As well for horror of their count'naunce ill,
As for th' unruly fiends which they did feare;
Yet Pluto and Proſerpina were preſent there.

IV.

And thither alſo came all other creatures,
Whatever life or motion doe retaine,
According to their ſundry kinds of features;
That Arlo ſcarſly could them all containe;
So full they filled every hill and plaine:
And had not Natures ſergeant (that is Order)
Them well diſpoſed by his buſie paine,
And raunged farre abroad in every border,
They would have cauſed much confuſion and diſorder.

V.

Then forth iſſewed (great goddeſſe) great dame Nature
With goodly port and gracious maieſty,
Being far greater and more tall of ſtature
Then any of the gods or powers on hie;
Yet certes by her face and phyſnomy,
Whether ſhe man or woman inly were,
That could not any creature well deſcry;
For with a veile that wimpled every where
Her head and face was hid, that mote to none appeare.

VI.

That ſome doe ſay was ſo by skill devized,
To hide the terror of her uncouth hew
From mortall eyes that ſhould be ſore agrized;
For that her face did like a lion ſhew,
That eye of wight could not indure to view:
But others tell that it ſo beautious was,
And round about ſuch beames of ſplendor threw,
That it the ſunne a thouſand times did paſs,
Ne could be ſeene but like an image in a glaſs.

VII.

That well may ſeemen true: for well I weene
That this ſame day when ſhe on Arlo ſat,
Her garment was ſo bright and wondrous ſheene,
That my fraile wit cannot devize to what
It to compare, nor finde like ſtuffe to that:
As thoſe three ſacred ſaints, though elſe moſt wiſe,
Yet on mount Thabor quite their wits forgat,
When they their glorious Lord in ſtrange diſguiſe
Transfigur'd ſawe; his garments ſo did daze their eyes.

VIII.

In a fayre plaine upon an equall hill
She placed was in a pavilion;
Not ſuch as crafteſmen by their idle ſkill
Are wont for princes ſtates to faſhion;
But th' Earth herſelf of her owne motion
Out of her fruitfull boſome made to growe
Moſt dainty trees; that ſhooting up anon
Did ſeeme to bow their bloosming heads full lowe,
For homage unto her, and like a throne did ſhew.

IX.

So hard it is for any living wight
All her array and veſtiments to tell,
That old dan Geffrey (in whoſe gentle ſpright
The pure well-head of poeſie did dwell)
In his Foules parley durſt not with it mell,
But it transferd to Alane, who he thought
Had in his Plaint of kindes deſcrib'd it well:
Which who will read ſet forth ſo as it ought,
Go ſeek he out that Alane where he may be ſought.

X.

And all the Earth far underneath her feete
Was dight with flowers, that voluntary grew
Out of the ground, and ſent forth odours ſweet;
Tenne thouſand mores of ſundry ſent and hew,
That might delight the ſmell, or pleaſe the view;
The which the nymphes from all the brooks thereby
Had gathered, which they at her foot-ſtoole threw;
That richer ſeem'd then any tapeſtry,
That princes bowres adorne with painted imagery.

XI.

And Mole himſelfe, to honour her the more,
Did deck himſelf in freſheſt faire attire;
And his high head, that ſeemeth alwaies hore
With hardned froſts of former winters ire,
He with an oaken girlond now did tire,
As if the love of ſome new nymph late ſeene
Had in him kindled youthfull freſh deſire,
And made him change his gray attire to greene;
Ah gentle Mole! ſuch ioyance hath thee well beſeene.

XII.

Was never ſo great ioyance ſince the day
That all the gods whylome aſſembled were
On Haemus hill in their divine array,
To celebrate the ſolemne bridall cheare
Twixt Peleus and dame Thetis pointed there;
Where Phoebus ſelf, that god of poets hight,
They ſay did ſing the ſpouſall hymne full cleere,
That all the gods were raviſht with delight
Of his celeſtiall ſong and muſicks wondrous might.

XIII.

This great grandmother of all creatures bred,
Great Nature, ever young, yet full of eld,
Still mooving, yet unmoved from her ſted;
Unſeene of any, yet of all beheld;
Thus ſitting in her throne as I have teld,
Before her came dame Mutabilitie;
And being lowe before her preſence feld
With meek obayſance and humilitie,
Thus gan her plaintif plea with words to amplifie;

XIV.

To thee, ô greateſt goddeſſe, onely great,
An humble ſuppliant loe I lowely fly,
Seeking for right, which I of thee entreat;
Who right to all doſt deale indifferently,
Damning all wrong and tortious iniurie,
Which any of thy creatures doe to other,
Oppreſſing them with power unequally,
Sith of them all thou art the equall mother,
And knitteſt each to each, as brother unto brother:

XV.

To thee therefore of this ſame Iove I plaine,
And of his fellow-gods that faine to be,
That challenge to themſelves the whole worlds raign,
Of which the greateſt part is due to me,
And heaven itſelfe by heritage in fee:
For heaven and earth I both alike do deeme,
Sith heaven and earth are both alike to thee;
And gods no more then men thou doeſt eſteeme:
For even the gods to thee, as men to gods do ſeeme.

XVI.

Then weigh, ô ſoveraigne goddeſſe, by what right
Theſe gods do claime the worlds whole ſoverainty;
And that is onely dew unto thy might
Arrogate to themſelves ambitiouſly:
As for the gods owne principality,
Which Iove uſurpes uniuſtly, that to be
My heritage, Iove's ſelf cannot deny,
From my great grandſire Titan unto mee
Deriv'd by dew deſcent; as is well known to thee.

XVII.

Yet mauger Iove, and all his gods beſide,
I doe poſſeſſe the worlds moſt regiment;
As if ye pleaſe it into parts divide,
And every parts inholders to convent,
Shall to your eyes appeare incontinent.
And firſt the Earth (great mother of us all)
That only ſeems unmov'd and permanent,
And unto Mutability not thrall,
Yet is ſhe chang'd in part, and eeke in generall:

XVIII.

For all that from her ſprings, and is ybredde,
However fayre it flouriſh for a time,
Yet ſee we ſoone decay; and being dead
To turne again unto their earthly ſlime:
Yet out of their decay and mortall crime
We daily ſee new creatures to arize,
And of their winter ſpring another prime,
Unlike in forme, and chang'd by ſtrange diſguize:
So turne they ſtill about, and change in reſtleſſe wiſe.

XIX. As

XIX.

As for her tenants, that is man and beaſts;
The beaſts we daily ſee maſſacred dy,
As thralls and vaſſals unto mens beheaſts;
And men themſelves doe change continually,
From youth to eld, from wealth to poverty,
From good to bad, from bad to worſt of all:
Ne doe their bodies only flit and fly;
But eeke their minds (which they immortall call)
Sill change and vary thoughts, as new occaſions fall.

XX.

Ne is the water in more conſtant caſe;
Whether thoſe ſame on high, or theſe belowe:
For th' ocean moveth ſtill from place to place;
And every river ſtill doth ebbe and flowe;
Ne any lake, that ſeems moſt ſtill and ſlowe,
Ne poole ſo ſmall, that can his ſmoothneſſe holde,
When any winde doth under heaven blowe;
With which the clouds are alſo toſt and roll'd,
Now like great hills, and ſtreight, like ſluces, them unfold.

XXI.

So likewiſe are all watry living wights
Still toſt and turned with continuall change,
Never abyding in their ſtedfaſt plights:
The fiſh, ſtill floting, doe at randon range,
And never reſt, but evermore exchange
Their dwelling places, as the ſtreames them carrie:
Ne have the watry foules a certaine grange
Wherein to reſt, ne in one ſtead do tarry;
But flitting ſtill doe flie, and ſtill their places vary.

XXII.

Next is the ayre: which who feeles not by ſenſe
(For of all ſenſe it is the middle meane)
To flit ſtill? and with ſubtill influence
Of his thin ſpirit all creatures to maintaine
In ſtate of life? o weake life! that does leane
On thing ſo tickle as th' unſteady ayre;
Which every howre is chang'd, and altred cleane
With every blaſt that bloweth fowle or faire:
The faire doth it prolong; the fowle doth it impaire.

XXIII. *Therein*

XXIII.

Therein the changes infinite beholde,
Which to her creatures every minute chaunce;
Now boyling hot; ſtreight friezing deadly cold;
Now faire ſun-ſhine, that makes all ſkip and daunce;
Streight bitter ſtorms and balefull countenance,
That makes them all to ſhiver and to ſhake:
Rayne, hayle, and ſnowe do pay them ſad penance,
And dreadfull thunder-claps (that make them quake)
With flames and flaſhing lights that thouſand changes make.

XXIV.

Laſt is the fire; which though it live for ever,
Ne can be quenched quite; yet every day
We ſee his parts, ſo ſoone as they do ſever,
To loſe their heat and ſhortly to decay;
So makes himſelf his owne conſuming pray:
Ne any living creatures doth he breed;
But all that are of others bredd doth ſlay,
And with their death his cruell life dooth feed,
Nought leaving but their barren aſhes without ſeede.

XXV.

Thus all theſe four (the which the ground-work bee
Of all the world and of all living wights)
To thouſand ſorts of change we ſubject ſee:
Yet are they chang'd by other wondrous ſlights
Into themſelves, and loſe their native mights;
The fire to aire, and th' ayre to water ſheere,
And water into earth; yet water fights
With fire, and aire with earth approaching neere:
Yet all are in one body, and as one appeare.

XXVI.

So in them all raignes mutabilitie;
However theſe, that gods themſelves do call,
Of them doe claime the rule and ſoverainty;
As Veſta of the fire aethereall,
Vulcan of this with us ſo uſuall,
Ops of the earth, and Iuno of the ayre,
Neptune of ſeas, and nymphes of rivers all:
For all thoſe rivers to me ſubiect are;
And all the reſt which they uſurp be all my ſhare.

XXVII.

Which to approven true, as I have told,
Vouchſafe, ô goddeſſe, to thy preſence call
The reſt which doe the world in being hold;
As Times and Seaſons of the year that fall:
Of all the which demand in generall,
Or iudge thyſelfe by verdit of thine eye,
Whether to me they are not ſubiect all.
Nature did yeeld thereto; and by and by
Bade Order call them all before her maieſty.

XXVIII.

So forth iſſew'd the Seaſons of the yeare:
First luſty Spring, all dight in leaves of flowres
That freſhly budded and new bloosmes did beare,
In which a thouſand birds had built their bowres
That ſweetly ſung to call forth paramours;
And in his hand a iavelin he did beare,
And on his head (as fit for warlike ſtoures)
A guilt engraven morion he did weare;
That as ſome did him love, ſo others did him feare.

XXIX.

Then came the iolly Sommer, being dight
In a thin ſilken caſſock coloured greene,
That was unlyned all, to be more light;
And on his head a girlond well beſeene
He wore, from which as he had chauffed been
The ſweat did drop; and in his hand he bore
A boawe and ſhaftes, as he in forreſt greene
Had hunted late the libbard or the bore,
And now would bathe his limbes, with labor heated ſore.

XXX.

Then came the Autumne, all in yellow clad,
As though he ioyed in his plentious ſtore,
Laden with fruits that made him laugh, full glad
That he had baniſht hunger, which to-fore
Had by the belly oft him pinched ſore;
Upon his head a wreath, that was enrold
With ears of corne of every ſort, he bore;
And in his hand a ſickle he did holde,
To reape the ripened fruits the which the earth had yold.

XXXI.

Laſtly came Winter, cloathed all in frize,
Chattering his teeth for cold that did him chill;
Whil'ſt on his hoary beard his breath did freeſe,
And the dull drops, that from his purpled bill
As from a limbeck did adown diſtill:
In his right hand a tipped ſtaffe he held,
With which his feeble ſteps he ſtayed ſtill;
For he was faint with cold and weak with eld;
That ſcarſe his looſed limbes he hable was to weld.

XXXII.

Theſe, marching ſoftly, thus in order went,
And after them the Monthes all riding came:
Firſt ſturdy March with brows full ſternly bent,
And armed ſtrongly, rode upon a ram,
The ſame which over Helleſpontus ſwam;
Yet in his hand a ſpade he alſo hent,
And in a bag all ſorts of ſeeds yſame,
Which on the earth he ſtrowed as he went,
And fild her womb with fruitfull hope of nouriſhment.

XXXIII.

Next came freſh Aprill full of luſtyhed,
And wanton as a kid whoſe horne new buds;
Upon a bull he rode, the ſame which led
Europa floting through th' Argolick fluds;
His hornes were gilden all with golden ſtuds,
And garniſhed with garlonds goodly dight
Of all the faireſt flowres and freſheſt buds
Which th' earth brings forth, and wet he ſeem'd in ſight
With waves, through which he waded for his loves delight.

XXXIV.

Then came faire May, the fayreſt mayd on ground,
Deckt all with dainties of her ſeaſons pryde,
And throwing flowres out of her lap around;
Upon two brethrens ſhoulders ſhe did ride,
The twinnes of Leda; which on eyther ſide
Supported her like to their ſoveraine queene:
Lord! how all creatures laught when her they ſpide,
And leapt and daunc't as they had raviſht beene!
And Cupid ſelfe about her fluttred all in greene.

XXXV.

And after her came iolly Iune, arrayd
All in greene leaves, as he a player were;
Yet in his time he wrought as well as playd,
That by his plough-yrons mote right well appeare;
Upon a crab he rode, that him did beare
With crooked crawling ſteps an uncouth pace,
And backward yode, as bargemen wont to fare
Bending their force contrary to their face;
Like that ungracious crew which faines demureſt grace.

XXXVI.

Then came hot Iuly boyling like to fire,
That all his garments he had caſt away;
Upon a lyon raging yet with ire
He boldly rode, and made him to obay;
It was the beaſt that whylome did forray
The Nemæan forreſt, till th' Amphytrionide
Him ſlew, and with his hide did him array;
Behinde his backe a ſithe, and by his ſide
Under his belt he bore a ſickle circling wide.

XXXVII.

The ſixt was Auguſt, being rich arrayd
In garment all of gold downe to the ground;
Yet rode he not, but led a lovely mayd
Forth by the lilly hand, the which was cround
With eares of corne, and full her hand was found;
That was the righteous virgin, which of old
Liv'd here on earth, and plenty made abound;
But after wrong was lov'd, and iuſtice ſolde,
She left th' unrighteous world, and was to heaven extold.

XXXVIII.

Next him September marched eeke on foote;
Yet was he heavy laden with the ſpoyle
Of harveſts riches, which he made his boot,
And him enricht with bounty of the ſoyle;
In his one hand, as fit for harveſts toyle,
He held a knife-hook, and in th'other hand
A paire of waights, with which he did aſſoyle
Both more and leſſe, where it in doubt did ſtand,
And equall gave to each, as iuſtice duly ſcann'd.

XXXIX.

Then came October full of merry glee;
For yet his noule was totty of the muſt,
Which he was treading in the wine-fats ſee,
And of the ioyous oyle, whoſe gentle guſt
Made him ſo frollick and ſo full of luſt;
Upon a dreadfull ſcorpion he did ride,
The ſame which by Dianaes doom uniuſt
Slew great Orion; and eeke by his ſide
He had his ploughing-ſhare and coulter ready tyde.

XL.

Next was November; he full groſſe and fat,
As fed with lard, and that right well might ſeeme;
For he had been a fatting hogs of late,
That yet his browes with ſweat did reek and ſteem,
And yet the ſeaſon was full ſharp and breem;
In planting eeke he took no ſmall delight:
Whereon he rode, not eaſie was to deeme;
For it a dreadfull Centaure was in ſight,
The ſeed of Saturne and faire Nais, Chiron hight.

XLI,

And after him came next the chill December;
Yet he through merry feaſting which he made,
And great bonfires, did not the cold remember;
His Saviours birth his mind ſo much did glad:
Upon a ſhaggy-bearded goat he rode,
The ſame wherewith dan Ioye in tender yeares;
They ſay, was nouriſht by th' Iaean mayd;
And in his hand a broad deepe boawle he beares,
Of which he freely drinks an health to all his peeres.

XLII.

Then came old Ianuary, wrapped well
In many weeds to keep the cold away;
Yet did he quake and quiver like to quell,
And blowe his nayles to warme them if he may;
For they were numbd with holding all the day
An hatchet keene, with which he felled wood,
And from the trees did lop the needleſſe ſpray;
Upon an huge great earth-pot ſteane he ſtood,
From whoſe wide mouth there flowed forth the Romane flood.

XLIII.

And laſtly came cold February, ſitting
In an old wagon, for he could not ride,
Drawne of two fiſhes for the ſeaſon fitting,
Which through the flood before did ſoftly ſlyde
And ſwim away; yet had he by his ſide
His plough and harneſſe fit to till the ground,
And tooles to prune the trees, before the pride
Of haſting prime did make them burgein round:
So paſt the twelve Months forth, and their dew places found.

XLIV.

And after theſe there came the Day and Night,
Riding together both with equall pace;
Th' one on a palfrey blacke, the other white:
But Night had covered her uncomely face
With a blacke veile, and held in hand a mace,
On top whereof the moon and ſtars were pight,
And ſleep and darkneſſe round about did trace:
But Day did beare upon his ſcepters hight
The goodly ſun encompaſt all with beames bright.

XLV.

Then came the Howres, faire daughters of high Iove
And timely Night; the which were all endewed
With wondrous beauty fit to kindle love;
But they were virgins all and love eſchewed,
That might forſlack the charge to them fore-ſhewed
By mighty Iove; who did them porters make
Of heavens gate (whence all the gods iſſued)
Which they did dayly watch, and nightly wake
By even turnes, ne ever did their charge forſake.

XLVI.

And after all came Life, and laſtly Death:
Death with moſt grim and grieſly viſage ſeene,
Yet is he nought but parting of the breath;
Ne ought to ſee, but like a ſhade to weene,
Unbodied, unſoul'd, unheard, unſeene:
But Life was like a faire young luſty boy,
Such as they faine dan Cupid to have beene,
Full of delightfull health and lively ioy,
Deckt all with flowres, and wings of gold fit to employ.

XLVII.

When theſe were paſt, thus gan the Titaneſſe;
Lo, mighty mother, now be iudge, and ſay
Whether in all thy creatures more or leſſe
Change doth not raign and beare the greateſt ſway:
For who ſees not that Time on all doth pray?
But times do change and move continually;
So nothing here long ſtandeth in one ſtay:
Wherefore this lower world who can deny
But to be ſubiect ſtill to Mutabilitie?

XLVIII.

Then thus gan Iove; *Right true it is, that theſe*
And all things elſe that under heaven dwell
Are chaung'd of Time, who doth them all diſſeiſe
Of being: but who is it (to me tell)
That Time himſelfe doth move and ſtill compell
To keepe his courſe? is not that namely wee,
Which poure that vertue from our heavenly cell,
That moves them all, and makes them changed be?
So them we gods doe rule, and in them alſo thee.

XLIX.

To whom thus Mutability; *The things*
Which we ſee not how they are mov'd and ſwayd,
Ye may attribute to yourſelves as kings,
And ſay they by your ſecret power are made:
But what we ſee not, who ſhall us perſwade?
But were they ſo, as ye them faine to be,
Mov'd by your might, and ordered by your ayde,
Yet what if I can prove that even yee
Yourſelves are likewiſe chang'd, and ſubiect unto mee?

L.

And firſt, concerning her that is the firſt,
Even you, faire Cynthia; whom ſo much ye make
Ioves deareſt darling, ſhe was bred and nurſt
On Cynthus hill, whence ſhe her name did take;
Then is ſhe mortall borne, howſo ye crake;
Beſides her face and countenance every day
We changed ſee and ſundry forms partake,
Now hornd, now round, now bright, now brown and gray:
So that as changefull as the moone men uſe to ſay.

LI. *Next*

LI.

Next Mercury, who though he leſſe appeare
To change his hew, and alwayes ſeeme as one;
Yet he his courſe doth alter every yeare,
And is of late far out of order gone:
So Venus eeke, that goodly paragone,
Though faire all night, yet is ſhe darke all day:
And Phoebus ſelf, who lightſome is alone,
Yet is he oft eclipſed by the way,
And fills the darkned world with terror and diſmay.

LII.

Now Mars, that valiant man, is changed moſt;
For he ſometimes ſo far runs out of ſquare,
That he his way doth ſeem quite to have loſt,
And cleane without his uſuall ſphere to fare;
That even theſe Star-gazers ſtoniſht are
At ſight thereof, and damne their lying bookes:
So likewiſe grim ſir Saturne oft doth ſpare
His ſterne aſpect, and calme his crabbed lookes:
So many turning cranks theſe have, ſo many crookes.

LIII.

But you, dan Iove, that only conſtant are,
And king of all the reſt, as ye do clame,
Are you not ſubject eeke to this misfare?
Then let me aske you this withouten blame,
Where were ye borne? ſome ſay in Crete by name,
Others in Thebes, and others otherwhere;
But whereſoever they comment the ſame,
They all conſent that ye begotten were,
And borne here in this world, ne other can appeare.

LIV.

Then are ye mortall borne, and thrall to me,
Unleſſe the kingdome of the sky yee make
Immortall and unchangeable to be;
Beſides that power and vertue which ye ſpake,
That ye here worke, doth many changes take,
And your owne natures change; for each of you,
That vertue have or this or that to make,
Is checkt and changed from his nature trew,
By others oppoſition or obliquid view

LV. Beſides,

LV.

Beſides, the ſundry motions of your ſpheares,
So ſundry waies and faſhions as clerkes faine,
Some in ſhort ſpace, and ſome in longer yeares;
What is the ſame but alteration plaine?
Onely the ſtarrie skie doth ſtill remaine:
Yet do the ſtarres and ſignes therein ſtill move,
And even itſelf is mov'd, as wizards ſaine:
But all that moveth doth mutation love:
Therefore both you and them to me I ſubject prove.

LVI.

Then ſince within this wide great univerſe
Nothing doth firme and permanent appeare,
But all things toſt and turned by tranſverſe;
What then ſhould let, but I aloft ſhould reare
My trophee, and from all the triumph beare?
Now iudge then, ô thou greateſt goddeſſe trew,
According as thyſelfe doeſt ſee and heare,
And unto me addoom that is my dew;
That is the rule of all, all being rul'd by you.

LVII.

So having ended, ſilence long enſewed,
Ne Nature to or fro ſpake for a ſpace,
But with firme eyes affixt the ground ſtill viewed.
Meane while all creatures, looking in her face,
Expecting th' end of this ſo doubtfull caſe,
Did hang in long ſuſpence what would enſew,
To whether ſide ſhould fall the ſoveraigne place:
At length ſhe looking up with chearefull view,
The ſilence brake, and gave her doome in ſpeeches few.

LVIII.

I well conſider all that ye have ſayd,
And find that all things ſtedfaſtnes doe hate
And changed be; yet being rightly wayd,
They are not changed from their firſt eſtate;
But by their change their being doe dilate;
And turning to themſelves at length againe
Doe worke their owne perfection ſo by fate:
Then over them Change doth not rule and raigne;
But they raigne over Change, and doe their ſtates maintaine.

LIX. *Ceaſe*

LIX.

Ceaſe therefore, daughter, further to aſpire,
And thee content thus to be rul'd by me:
For thy decay thou ſeekſt by thy deſire;
But time ſhall come that all ſhall changed bee,
And from thenceforth none no more change ſhall ſee.
So was the Titaneſs put downe and whiſt,
And Iove confirm'd in his imperiall ſee.
Then was that whole aſſembly quite diſmiſt,
And Natures ſelfe did vaniſh, whither no man wiſt.

The VIII. CANTO, unperfite.

I.

WHEN I bethinke me on that ſpeech whyleare
Of Mutability, and well it way;
Me ſeems that though ſhe all unworthy were
Of the heav'ns rule, yet very ſooth to ſay
In all things elſe ſhe bears the greateſt ſway:
Which makes me loath this ſtate of life ſo tickle,
And love of things ſo vaine to caſt away;
Whoſe flowring pride, ſo fading and ſo fickle,
Short Time ſhall ſoon cut down with his conſuming ſickle.

II.

Then gin I thinke on that which Nature ſayd,
Of that ſame time when no more change ſhall be,
But ſtedfaſt reſt of all things, firmely ſtayd
Upon the pillours of eternity,
That is contrayr to Mutabilitie:
For all that moveth doth in change delight:
But thenceforth all ſhall reſt eternally
With him that is the God of ſabbaoth hight:
O that great ſabbaoth God, grant me that ſabaoths ſight!

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NOTES

ON THE

FAIRY QUEEN.

N O T E S

ON THE

FIRST BOOK of the FAIRY QUEEN.

Containing the Legend of the Knight of the Red Croſſe, or of Holineſſe.

I.

LO I the man, whoſe Muſe whylome did maſke,
As time her taught, in lowly ſhepheards weeds,
Am now enforſt a farre unfitter taſke,
For trumpets ſterne to chaunge mine oaten reeds,
And ſing of knights and ladies gentle deeds.] Spenſer opens his poem, and addreſſes his reader after the manner of Virgil; if thoſe are Virgil's verſes prefixed to the Æneid: He ſeems to have thought them (if not genuine) yet deſerving his imitation; and of the ſame opinion ſeems Milton, who thus begins his Paradiſe Regained,

I who ere while the happy garden ſung,
By one man's diſobedience loſt, now ſing
Recover'd Paradiſe.

I know not whether it be worth mentioning, that the learned Sandys, who tranſlated the firſt book of Virgil, plainly imitates our poet,

Lo I, who whilom ſoftly-warbling plaid
On oaten reeds———

It might be more worth our while to pay ſome regard to our poet's expreſſions. He ſays, *Am now enforſt,*—Who enforſt him? The Muſe, whoſe ſacred raptures and dictates he muſt neceſſarily follow, ἔνθεος καὶ κατεχόμενος, as Plato in Io expreſſes it? or his friend Sir Philip Sydney, whoſe requeſt was a command and an *enforcement?* One of Sir Philip Sydney's learning and character could eaſily prevail on ſo free a genius as Spenſer's, to try his talents in Epick poetry, and to celebrate either directly, or in ſome covert manner, their renowmed queen, and her no leſs renowmed courtiers: and to this gentle enforcement allude the verſes prefixed to the Fairy queen by his friend W. L.

So Spenſer was by Sidney's ſpeaches wonne
To blaze her fame——

Having thus changed his oaten pipe for the trumpet's ſterner ſtrain, he purpoſes to ſing *of knights and ladies gentle deeds.* This is expreſſed after Arioſto, Canto 1. St. 1.

Le donne, i cavalier, l' arme, gli amori,
Le corteſie, l' audaci impreſe, io canto.

" Ladies, adventurous knights, fierce arms, and
" loves,
" Their courteous deeds, and bold exploits I
" ſing."

Ibid.

Whoſe praiſes having ſlept in ſilence long,
Me all too meane the ſacred Muſe areeds
To blazon broade emongſt her learned throng:
Fierce warres and faithful loves ſhall moralize my ſong.] *Whoſe praiſes,* &c. *to blazon abroad the ſacred Muſe adjudges, declares, fixes on me,* [See theſe words explained in the Gloſſary] *altogether too mean for ſo arduous a ſubject*—He adds,

Fierce warres and faithful loves ſhall moralize my ſong.

Morals, manners and characters ſhall not be wanting in this poem: it ſhall be *recte morata.*

Interdum ſpecioſa locis MORATAQUE *recte*
FABULA, *nullius veneris, ſine pondere & arte,*
Valdius oblectat populum, meliuſque moratur,
Quàm verſus inopes rerum, nugaeque canorae.
Hor. A. P. 319.

Recte morata fabula is the the ſame as what Longinus, S. IX. calls κωμῳδία ΗΘΟΛΟΓΟΥΜΕΝΗ. Two of our modern poets have borrowed this phraſe from Spenſer; Mr. Prior, in his Ode to the Queen, where he is ſpeaking of Horace,

High as their trumpets tune his lyre he ſtrung,
And with his prince's arms he moraliz'd *his ſong.*

And Mr. Pope, (if not from Prior) in his epiſtle to Dr. Arbuthnot, where he is ſpeaking of himſelf,

But ſtoop'd to truth and moraliz'd *his ſong.*

II.

Helpe then, O holy virgin, chiefe of nyne,
Thy weaker novice to perform thy will;
Lay forth out of thine everlaſting ſcryne
The antique rolles, which there lie hidden ſtill
Of farie knights and fayreſt Tanaquill,
Whom that moſt noble Briton prince ſo long
Sought through the world, and ſuffered ſo much ill.]

He invocates Calliope, chief of the nine Muſes; or rather Clio, patroneſs of heroick poeſy, whom he invocates, B. 3. C. 3. St. 4. as immortalizing *worthies in her volume of eternity.* Compare too B. iv. C. 2. St. 10.

Memor incipe, Clio,
Saecula te quoniam penes et digeſta vetuſtas.
Statius X. 630.

Which Muſe he ſuppoſes in poſſeſſion of the ancient and authentick rolls, or volumes, which contain the true records of Fairy knights and the Fairy queen, whom the Briton prince (prince Arthur) having ſeen in a viſion, is now ſeeking, being ſet forth on his adventures: ſee B. 1. C. 9. St. 14, 15. As this poem is wholly allegorical, with a mixture of hiſtorical alluſions, in the perſon of prince Arthur is imaged Magnificence: this virtue ſhould mix in every other virtue, as this hero mixes himſelf in the adventures of the other knights. Spenſer in making prince Arthur repreſent Magnificence has followed our old poets.

Or of Caton the foreſight and providence,
Conqueſt of Charles, Artures magnificence.
Chaucer, pag. 550. Urry's edit.

All ſplendid and magnificent inſtitutions among the Britains were, by romance writers, aſcribed to prince Arthur: and the order of the garter is ſaid to be nothing more, than the renewal of the knights of the round table. The great figure which the earl of Leiceſter made in the Low Countries, added to his being a favourite of Q. Elizabeth, made them call him *Arthur of Britain:* and this I learn from Holinſhed, pag. 1426, where he is giving an account of the various ſhews and entertainments with which they received this magnificent peer, "over the entrance of the court-gate was placed aloft upon "a ſcaffold, as if it had been in a cloud or ſkie, "*Arthur of Britaine*, whom they compared to "the earl." This paſſage is highly in point for my conjecture in making prince Arthur often covertly to allude to the earl of Leiceſter, and apparently ſo where he is brought in to aſſiſt Belge and reſtore her to her right. B. 5. C. 11. But let us hear another poet.

His father called Uter Pendragon
A manly knight——
Curteys, large, and manly of diſpenſe,
Myrrour called of lyberalite,
Hardy, ſtronge, and of great providence,
And of his knightly magnanimite
He drove Saxons out of his country.——
Wrought by counſaile and by ordinaunce
Of prudent Marlyn, called his prophete:
And as I fynde, he let make a ſete
Among his Britons, moſt famous and notable
Through all the worlde, called the rounde table,
Moſt worthy knightes, proved of their hand,
Choſen out by Arthur, this order was begon——

[He then mentions the ſtatutes of this order; to relieve the oppreſſed, to fight for holy church, &c.]

His roial courte he dyd ſo ordayne,
Through eche countre ſo fer ſpred out the light,
Who that ever came thither to complaine
By wronge oppreſſed, and required of right,
In his defence he ſhulde fynde a knight
To hym aſſigned, finally to entende
By martiall doome his quarrel to defende——

[After ſpeaking of ſome of his deeds, which are taken from Jeffry of Monmouth, and the romance hiſtories of prince Arthur, he mentions the vulgar opinion of Arthur's living yet in Fairy land, and his returning again to his kingdom.]

This errour abideth yet among Brytons,
Which founded is upon the propheſye
Of old Marlyn, lyke their opinion,
He as a kyng is crowned in Fairye,
With ſceptre and ſworde and with his regalye
Shall reſort as lorde and ſoveraine
Out of Fairy, and reigne in Britayne,
And repaire againe the round table,
By propheſy of Merlyn ſet the date;
Among princes kyng incomparable,
His ſete agayne to Carlion to tranſlate:
The Parchas ſuſterne ſpon ſo hys fate.
His epitaphe recordeth ſo certayne,
HERE LIETH KING ARTHUR THAT SHAL
RAIGNE AGAINE.
Lydgate, Traged. of Bochas, B. viii. C. 25.

To omit at preſent citations from *The Hiſtorie of prince Arthur*, a well known, and a very ſilly romance, I ſhall tranſcribe the following from Paulus Jovius in his deſcription of Britaine: *Hic eſt ille Arthurus ab ingentis animi magnitudine per omnes gentes poetarum praeconio celebratus, qui rotundae menſae proceres ab heroicâ virtute lectiſſimos in amicitiam auguſtiſſimis devotos legibus conſecravit.*

Cuſtoditur religioſè adhuc ea menſa admirandae virtutis teſtimonio memorabilis, oſtentaturque claris hoſpitibus, uti nuper Carolo Caeſari apud Vintorniam urbem, ſed exeſis multa carie circa margines procerum nominibus, quae dum ab imperitis inſlictâ majeſtati vetuſtatis injuriâ inſulſo judicio reponerentur, pene effectum eſt ut, veluti ſuſpecta fide, magnam partem dignitatis amiſerit. Sed Arthuro ſua laus & conſecrata literis aeternitas manet, vel ipſo etiam valde rudi ad operoſum ſepulcrum elogio, quod divinante poeta inſcriptum, & Laconica brevitate perjucundum, appoſuimus, ut non Glaſconiae tantum, ubi ille tumulatus, ſed ubique terrarum divini regis merito legeretur,

HIC JACET ARTHURUS REX QUONDAM, REXQUE FUTURUS.

This explains the following verſes in Joſephus Iſcanus, de Bell. Trojan. III. 472.

Sic Britonum ridenda fides et credulus error
Arturum expectant, expectabuntque perenne.

Though I have been ſomewhat long in my citations, yet they are ſuch as the reader ſhould be acquainted with; as they ſhew him that prince Arthur was a proper ſubject for a Fairy poem: and in his time Britain itſelf was Fairy land, as teſtifies our old bard,

In the old dayis of the king Arthure,
Of which the Bretons ſpekin in grete honour,
All was this lond fulfillid of fayry:
The elf-quene with her jolly cumpany
Daunſid full oft in many a green mede.

Ch. Wife of B. tale, p. 82.

Having brought my reader acquainted with prince Arthur, whoſe ſtory is told by the prince himſelf, as far forth as he knows of the matter, in B. i. C. 9. St. 3, *&c.* and who allegorically repreſents Magnificence; 'tis proper he ſhould be acquainted likewiſe with the Fairy queen, *viz.* Tanaquill, Gloriana, Belphœbe; for by all theſe names ſhe is called, and repreſents true glory; which our hero is in purſuit of. Tanaquill was the name of a Roman dame of high ſpirit, and wife of Tarquinius Priſcus; by this name he chooſes ſometimes to call his Fairy queen, and makes her the daughter of Oberon, the mighty king of Fairy land. See B. ii. C. 6. St. 76. Oberon, in the hiſtorical alluſion, is K. Henry VIII. Gloriana is her allegorical name, as ſhe repreſents true glory; Belphœbe, as ſhe is a virgin, ſo named from Diana, the goddeſs of chaſtity, who is called Phœbe. Her name is expreſſed, as he ſays, in his letter, according to Sir W. Raleigh's own conceit of Cynthia; to which he alludes in his introduction to his third book, St. 5.

Ne let HIS *fayreſt* CYNTHIA [*viz.* of Sir. W. R.]
refuſe
In mirrours more then one herſelfe to ſee;
But either GLORIANA *let her chuſe,*
Or in BELPHOEBE *faſhioned to bee:*
In th' one her rule, in th' other her rare chaſtitee.

Perhaps there is no occaſion to add that our poet, in imitation of his great maſters Homer and Virgil, intends to raiſe pity for his hero when he tells you, *How he wandered through the world ſeeking the fayreſt Tanaquill, and hence ſuffered ſo much ill:* The former of Ulyſſes, ὃς μάλα πολλὰ πλάγχθη, *qui valde multum erravit*—Πολλὰ δ' ὅγ' ἐν πόντῳ πάθεν ἄλγεα.

Dic mihi, Muſa, virum, qui per maria aſpera longos
Pertulit errores, captae poſt tempora Trojæ.

The other of Æneas,

Multum ille et terris jactatus et alto——
Multa quoque et bello paſſus.

One thing however more I would put the reader in mind of before I cloſe this long note; which is, that the poem does not open with prince Arthur, who is ſeeking the Fairy queen, but with St. George, the red-croſſe knight, who is coming from the court of the Fairy queen in purſuit of his queſt. The Briton prince does not enter the ſcene of action, till his preſence and help is wanted: See then with what magnificence this magnificent prince is introduced, B. i. C. 7. St. 29, *&c.*

III.

At that good knight ſo cunningly didſt rove.] See this verſe explained in the Gloſſary in *Rove.* Preſently after,

Come both, and with you bring triumphant Mart.

So the Italians, *Marte,* Mars the god of war: and ſo too our old poets.

Thou proud deſpiſer of inconſtant Marte.

Fairfax, in his tranſlation of Taſſo, ii. 89.

Nought was forgett the infortune of Mart.

Ch. Knightes tale, 2023.

For aye of Mart *doubtous is the eure.*

Lydgate of the Troj. Warr. B. ii.

Come both, Venus and Cupid, *in loves and gentle jollities arraid, and bring with you triumphant Mars.* Nothing can be more proper or elegant, than this invocation in a moral and allegorical poem: and yet what ſo contrary as Love and War, *Mars* and *Venus?* but yet are things ſo conſtituted, that from the union of contrarieties, from this harmonious diſcord and friendly enmity; from the predominancy of beauty, form, union, &c. over contrariety and diſcord; from the power of VENUS over MARS;—the higheſt harmony and beauty ariſes. We muſt look beyond the letter, to judge of the ſpirit of Spenſer. And as the invocation is elegant, ſo 'tis elegantly expreſſed. Longinus has ſhewn how images from being great and terrible may be refined into the pretty and elegant. What images can be more ſublime than the following in ſcripture, where God ſpeaks to Job, *Deck thyſelf now with majeſty and excellency, array thyſelf with glory and beauty*, Job xl. 10. And where the Pſalmiſt thus expreſſes himſelf, *O Lord my God, thou art clothed with honour and majeſty.* Among all the inſtances of the ſublime given by Longinus ſcarce any have equal ſublimity and terrour. But our poet [ἀντὶ φοβερȣ̃ ϗ δεινȣ̃ τὸ αὐτὸ γλαφυρὸν ἐποίησεν] thus refines away all their terrour, and in their ſtead gives us theſe pretty images, *Come both in loves and gentle jollities arrayd.* By way of contraſt to this note, ſee note on B. 1. C. 11. St. 8. where 'tis ſhewn how he has heightened pretty images into the terrible: ἀντὶ γλαφυρȣ̃ τὸ αὐτὸ φοβερὸν ϗ δεινὸν ἐποίησεν.

IV.

Shed thy faire beames into mine *feeble* eyne,
And raiſe my thoughtes too humble and too vile,
To thinke of that true glorious type of thine,
The argument of mine afflicted ſtile:
The which to heare vouchſafe, O dearest dread, awhile.

Thus theſe verſes are printed in the 1ſt edition. But *mine* and *eyne* is a jingle hardly ſufferable in the ſame verſe; which I have altered upon the authorities of the 2d Edition and Fol. 1609. 1611. 1617. *Mine feeble eyne*, ſeems Spenſer's firſt reading; for the old poets uſe *myne* and *thyne* as well before conſonants as vowels; but altered afterwards, becauſe the jingle plainly offends the ear. The pointing of them I have kept, though perhaps we may read,

And raiſe my thoughts, too humble and too vile
To think of that true glorious type of thine.

i. e. too low of themſelves to think of thy truly glorious type, the Fairy queen: [obſerve the poet himſelf points out the allegorical and hiſtorical alluſion:] by this ſtopping the infinitive mood is governed of the adjectives; by the other, of the verb *raiſe*. *Afflicted ſtile*, means low and jejune, Ital. *Stilo afflitto*. He calls Q. Eliz. *the argument of his ſtile*: ſo in other paſſages and in B. 3. C. 4. St. 3.

As thee, O queen, the matter of my ſong.

which ſeems expreſſed after Dante. Parad. Canto 1.

—Sarà hora materia del mi' canto.

And this paſſage Milton too had in his mind,

—Thy name
Shall be the copious matter of my ſong.

As to the laſt verſe,

The which to heare vouchſafe, O deareſt dread, awhile.

The ſame expreſſion we meet with below, B. 1. C. 6. St. 2. *Una his dear dread*, i. e. one whom he reverenced. And B. 3. C. 2. St. 30. *ah my deareſt dread*! where he tranſlates Virg. Ciris, v. 224. *O nobis ſatrum caput.* Our elegant Prior, who often uſes Spenſer's expreſſions, addreſſes queen Ann in the words which Spenſer addreſſed Q. Elizabeth,

To thee, our deareſt dread, *to thee our ſofter king.*

Milton B. I. 406, uſes *dread* for deity.

Next Chemos th' obſcene dread *of Moab's ſons*,

i. e. the obſcene god of the Moabites. So in Samſon Agoniſtes,

Chanting their idol, and preferring
Before our living dread, *who dwells*
In Silo, his bright ſanctuary.

In the ſame manner *Fear* is uſed in ſcripture. Gen. xxxi. 42. *Except the God of my father, the God of Abraham and the* Fear *of Iſrael.* i. e. the God whom Iſrael fears. And v. 53. *And Jacob ſware by the* Fear *of his father Iſaac.* Again, Iſai. viii. 12, 13. *Neither fear ye their* Fear *nor be afraid: ſanctify the Lord of hoſts himſelf, and let him be your* fear, *and let him be your* DREAD. St. Peter plainly alludes to this paſſage of Iſaiah, and is hence to be interpreted, *Be not afraid of their* terrour, [rather *Fear* or *Dread*] *neither be troubled, but ſanctify the Lord*, &c. 1 Pet. iii. 14. Ovid ſpeaking of Styx, the dread of the gods, has the ſame kind of expreſſion, Met. iii. 291.

—Timor et deus ille deorum.

The length of this note and full explanation of this expreſſion, may guard others from falling into the miſtake of the writer of the notes on the tranſlation of Homer's Odyſſ. X. 406. Where Telemachus ſwears by the woes of Ulyſſes: "It is obſervable that Telemachus "ſwears by the ſorrows of his father: an ex"preſſion in my judgment very noble, and at "the ſame time full of filial tenderneſs. This "was an ancient cuſtom among the Orientals, "as appears from an oath not unlike it in Ge"neſis xxxi. 53. *And Jacob ſware by the* fear *of* "*his father Iſaac.*"

CANTO I.

I.

A GENTLE *knight was pricking on the plaine.*] The poet haſtens into the midſt of things, and deſcribes the red-croſſe knight, St. George, the tutelary ſaint of England (whoſe name and lineage is more particularly mentioned below, B. i. C. 10. St. 65.) already entered on his adventure, being ſent by the Fairy Queen at the requeſt of Una, a king's daughter, to ſlay a monſtrous dragon, which according to the legend, harraſſed her father's kingdom.——That expreſſion *pricking on the plaine,* the reader may ſee explained in the Gloſſary: it means always riding in career by pricking or ſpurring the horſe: but I muſt acknowledge this interpretation carries with it no ſmall inaccuracies; for the lady, who attends upon a ſlow aſs, *rides him fair beſide.* Shall we apologize for our poet as for painters, who uſually draw their knights in full career, notwithſtanding any ſubſequent improprieties? or ſhall we look for another explanation? ſhall we ſay that *pricking on the plaine* means no more than riding on the plain, without any reference to the manner, whether ſlow or faſt? or rather ſhall we aſſign ſome other meaning to the paſſage, as it ſtands here? *Pricking* then may ſuggeſt the ſame idea in our knight's action, as that of the horſeman recorded by Varius in Macrobius, L. vi. 2. where the verſes are not altogether printed according to the following reading of them:

Quem non ille ſinit lentae moderator habenae
Qua velit ire, ſed anguſto prius orbe coërcens
Inſultare docet campis, fingitque morando.

What adds ſome degree of plauſibility to this notion is, that the knight is deſcribed curbing in his horſe at the ſame time that he thus pricks along, to which curb the generous animal unwillingly ſubmits,

His angry ſteede did chide his foming bitt,
As much diſdayning to the curbe to yield.

In this ſenſe then (which more litterally ſuits with the ſober lady and her ſlow beaſt) *pricking on the plaine* means here the knight's ſpurring his horſe to bring him to order, to teach him proudly to pace on the plain,

Inſultare ſolo, et greſſus glomerare ſuperbos.
Virg. G. iii. 117.

Ibid.

Upon his ſhield the like was alſo ſcor'd.] Fairfax in his moſt elegant tranſlation of Taſſo, xvii. 58. has the ſame expreſſion,

The mightie ſhielde all ſcored *full they view*
Of pictures faire——

Ibid.

Right, faithfull, true he was in deede and word.] I think a pauſe ſhould be made after each of theſe epithets,

Right, faithfull, true——

And that it ſhould not be red,

Right-faithfull, true he was——

Right, i. e. one whoſe heart was *right* before God and man. Pſal. li. 40. Acts viii. 21. or *right* is the ſame as *righteous*; and *right* and *faithful* are joined as in Rom. iv. 13. *the promiſe was through the righteouſneſs of faith.* So *faithful* and *true.* Revel. xix. 11. *He was called faithful and true:* which words Spenſer plainly had in his eye. The reader will remember what perſon our knight bears; and in him hereafter he will ſee the higheſt of all characters ſhadowed.

Ibid.

But of his cheer did ſeem too ſolemn ſad.] He did ſeem in his countenance to have too much gravity and ſolemnity.

Triſtis ſeveritas ineſt in voltu atque in verbis fides.

Triſtis (ſays Donatus) *ad laudem interdum ſumitur, non amaritudinem.*

Cicero, *Judex triſtis et integer.* ſo Seneca, Hippol. v. 452.

Laetitia juvenem, frons decet triſtis *ſenem.*

Shakeſpeare uſes *ſad* for ſtill, ſober, *&c. Silence ſad.* [Theob. edit. vol. i. pag. 128.] And Milton, vi. 540. *Sad reſolution,* i. e. *ſober, ſedate.* Both which paſſages, before miſunderſtood, I cited and explained in Critical Obſervations on Shakeſpeare. From the above cited paſſage of Terence, we may find likewiſe the true interpretation of Milton's epithet, iv. 293. *Sanctitude ſevere.*

III.

Upon a great adventure he was bond,
THAT *greateſt Gloriana to him gave;*
THAT *greateſt glorious queene of faery* lond.] Our poet has authority for ſaying *bond* and *lond*; ſo the Anglo-S. bonð, *bound*; lonð, *land.* But often without any other authority than the uſual licence

cence of our old poets he makes his ſpelling ſubmit to his rhymes.—THAT *greateſt Gloriana.* So the firſt and ſecond quarto editions, and the folio 1609. But the folios 1611, 1617, 1679, of little authority, read, WHICH *greateſt Gloriana.* —Preſently after,

—And his NEW *force to learne,*

i. e. That force *newly* given him, when he put on his Chriſtian panoply. [See Spenſer's letter to Sir W. R.] Add likewiſe, that having thus *put on the whole armour of God,* [Epheſ. vi. 11.] he put on likewiſe the *new man.* Coloſſ. iii. 10. 2 Corinth. v. 17. Galat. vi. 15. It is neceſſary that the reader ſhould turn to the ſixth chapter of the apoſtle to the Epheſians; and ſuppoſing him to have red that chapter, it may ſeem unneceſſary to add a reaſon why theſe arms, the arms of every chriſtian man, are named in the firſt ſtanza, and in Canto viii. St. 19. *Mightie arms and ſilver ſhield:* and equally unneceſſary perhaps it may appear to ſay what thoſe *old dints of deep wounds were which ſtill did remain:* however, leaſt the reader ſhould forget, let us hear St. Paul why theſe arms are termed MIGHTY, *The weapons of our warfare are not carnal, but* MIGHTY *through God to the pulling down ſtrong holds.* 2 Corinth. x. 4. Theſe arms too are *Mighty,* becauſe they who put them on are able *to ſtand againſt the wiles of the devil,* Epheſ. vi. 11. The *ſilver ſhield* is the *ſhield of faith,* Epheſ. vi. 16. Silver tried and refined emblematically repreſents juſtifying faith, which purifies the heart, Acts xv. 9. If it be aſked, what thoſe *old dints are, which ſtill did remain the marks of many a bloody field:* I anſwer, thoſe old dints have been made by the fiery darts of the wicked: and this panoply has been worn by every chriſtian man in every age, according to the promiſe of Chriſt to his followers;

To guide them in all truth; and alſo arm
With ſpiritual armour, able to reſiſt
Satan's aſſaults, and quench his fiery darts.
Milton, xii. 490.

Theſe too were the arms which Michael wore when he routed the great dragon; that dragon figuratively which our knight is going to attack, Revel. xii. 9. And in theſe very arms Milton dreſſes the Meſſiah, vi. 760.

He, in celeſtial panoplie all arm'd
Of radiant Urim, work divinely wrought,
Aſcended.

IV.

Seemed in heart ſome hidden care ſhe had.] In ſome treatiſes formerly printed, I took notice of the frequent omiſſions of, *it, to, he, they,* &c. which ſeem not altogether ſo agreeable to our language; though to be vindicated perhaps from other languages. This verſe I brought as an inſtance of *it* being omitted. How jejune in Latin does often *id, eum, ejus,* &c. appear? and who can bear in the polite Horace,

—quamvis furiale centum
Muniant angues caput ejus, *atque*
Spiritus teter. L. iii. Od. 11.

And what was to Spenſer likewiſe no ſmall authority, the Italians omit often this particle. "It ſeemeth," *pare.* "It is a ſtrange caſe," *è un caſo ſtrano. è ben ditto,* "it is well ſaid." Milton, a great imitator of our poet, has the ſame omiſſion, v. 310.

——What glorious ſhape
Comes this way moving; ſeems *another morn*
Ris'n on mid-noon.

If our poet thought proper he might have ſaid,

It ſeem'd in heart ſome hidden care ſhe had.

So below, St. 32.

Now, ſaide the lady, draweth *toward night.*

When he might have written,

Now, ſaide the lady,' it draweth *toward night.*

Many other inſtances might be added,

Is *then unjuſt to each his dew to give?*
B. i. C. 9. St. 38.

i. e. Is it then unjuſt—

Great pity is *to ſee you thus diſmay'd.*
B. ii. C. 1. St. 14.

For knight to leave his lady were greet ſhame,
That faithful is; and better were *to dy.*
B. iii. C. 1. St. 25.

i. e. And it were better to dye.

There is no occaſion to multiply examples, though it may be neceſſary perhaps to refreſh the reader's memory. Let us then turn to our allegory. This lovely lady here deſcribed is Una, in whom is ſhadowed Chriſtian truth, *in the* UNITY *of the faith,* Epheſ. iv. 13. Compare too v. 3, 4. She rides on an aſſe, the emblem of humility; and is attended by a lamb, the emblem of innocence. Beſides, in a higher and more myſtical ſenſe it may allude to the prophet Zech. ix. 9. Matt. xxi. 5. *Behold thy king cometh unto thee, meek and ſitting upon an aſſe, and a colt the foal of an aſſe.* In the innocence of the lamb Chriſt is typefied. See John i. 29. Revel. v. 6, 8.—*The blacke ſtole* is worn on account of her parents misfortunes, for which ſhe has now found a redreſs in her new knight.—That expreſſion,

Under a veile that wimpled *was full low,*

means a veil plaited after the manner of a wimple, which was a plaited linen dreſs worn chiefly by the religious women about their necks. The word occurs in our Bible, Iſ. iii. 22. *The changeable ſorts of apparel, and the mantles, and the* wimples, *and the criſping pins.* Anglo-S. ƿinpel. Gall. *guimple*; perhaps originally from the Latin *peplum.* Chaucer uſes it frequently: the prioreſſe goes her pilgrimage in this habit,

Full ſemely her wimple pinched was.

And *wimpled* he uſes in the deſcription of the wife of Bath, 472.

Upon an ambler eſily ſhe ſatte
All wimpled *well.*

i. e. ſays the gloſſary, ‘covered, wrapped up in ‘a wimple.’ The ſame expreſſion the learned Scotch Biſhop uſes in his tranſlation of Virgil; which is explained in the index, ‘*womplit*, ‘folded, wrapped, *wymplit*, *gwymplit*, wrapped, ‘folded.’ our poet uſes it, B. 7. c. 7. St. 5.

For with a veile that wimpled *every where*
Her head and face was hid.

where inſtead of *that wimpled*, I read *ywimpled:* the errour being occaſioned by the printer's taking *y* for $\overset{t}{y}$. —This black ſtole Una lays aſide, when made a bride to the red-croſſe knight: viz. at the myſtical union between Chriſt and his church: compare Canto 12. St. 22. with Revel. xix. 8. But ſhe wears her ſorrowful dreſs during her afflicted or perſecuted ſtate, viz. *a thouſand two hundred and threeſcore days:* compare Canto VII. St. 44. with Revel. xi. 3. *And they ſhall propheſie* 1260 *dayes clothed* IN SACKCLOTH, or as our poet expreſſes it IN A BLACK STOLE.—It ſeems to me proper to give the reader this opening of the myſtical character of Una.

V.

So pure and *innocent*—] Thus the book of the higheſt authority, the 1ſt quarto: but the 2d quarto and all the ſubſequent editions read,

So pure an *innocent*—

which reading ſeems ambiguous, nor ſo ſcriptural, as the reading of the firſt quarto. *Pure*, i. e. without blemiſh or ſpot, 1 Peter i. 19. *Innocent*, i. e. without harm or guile, 1 Peter ii. 22. Revel. xiv. 5. *Pure and undefiled.* James i. 27. *without ſpot and blameleſs.* 2 Peter iii. 14. So our poet ſpeaking of Belphœbe, B. 3. C. 6. St. 3. *Pure and unſpotted.*

Ibid.

And all the world in their ſubjection held,
Till that infernal feend with wild uprore
Forwaſted all their land—

The poet opens the allegory himſelf ſufficient; and this the reader may frequently obſerve, ſometimes cunningly and covertly; other times more openly. Adam was king of Eden, and univerſal king by parental authority; but by the prevailing power of that infernal fiend he forfeited his right. The reſtoration of loſt Eden was reſerved for the Meſſiah, the ſecond Adam, imaged in this Chriſtian knight. *Forwaſted* is right, ſo both the old quarto editions: but the Folios read, *Forewaſted*, which is wrong. I have explained the force of *For* in compoſition, in the gloſſary; to which I refer the reader.

VI.

Behind her farre away a dwarfe did lag,
That lazie ſeem'd in being ever laſt,
Or wearied with bearing of her bag
Of needments at his back.

There is ſomething very pleaſing, whether in poetry or painting, in ſtrong and maſterly oppoſitions and contraſts. There are many of theſe contraſted images in Spenſer: ſuch particularly is the picture of this chriſtian hero accoutred only with things neceſſary and convenient; *with daily bread*, Matt. vii. 11. James ii. 5. compare Agur's prayer, Prov. xxx. 8. *feed me with food convenient for me.*—who may be conſidered likewiſe as oppoſed to the grand figure of prince Arthur, who is painted out with proper pomp and magnificence to the full life, in Canto vii. St. 29. &c. for he is magnificence itſelf. Our chriſtian hero is a clowniſh young man; *for God hath choſen the weak things of the world to confound the things which are mighty*, 1 Cor. i. 27, 28.

Ibid.

And ANGRY *Jove an hideous ſtorme of raine*
Did poure into his lemans lap ſo faſt.

I ſhall (with critical liberty) ſometimes take occaſion to blame, as well as praiſe, eſpecially if I ſee, not the error of the preſs, but of the poet. And how comes it to paſs, that Spenſer here, though ſpeaking of a ſtorme, yet mythologically mentioning *Jupiter* and *his leman*, the Earth, ſays ANGRY *Jove?*

Jupiter et LAETO *deſcendit* PLURIMUS *imbre.*
Virg. Ecl. VII. 60.

Herodotus tells us, that the Scythians imagined the Earth to be the wife of Jupiter, τὴν Γῆν νομίζουσι τοῦ Διὸς εἶναι γυναῖκα. Herod. L. IV. And Servius on Virg. G. II. 325. ſays, that Jupiter is the air and Juno the earth,

Tum PATER *omnipotens faecundis imbribus Aether*
CONJUGIS IN GREMIUM LAETAE *deſcendit*. i. e. into his lemans lap.

Lucretius, I. 251.

Poſtremo pereunt imbres, ubi eos PATER *Aether*
In gremium matris Terraï praecipitavit.

Again, II. 990.

Omnibus ille idem PATER *eſt, unde alma liquentes*
Humorum guttas mater quom Terra recepit,
Foeta parit———

So other poets,

Ἐρᾷ δ᾽ ὁ σεμνὸς οὐρανὸς πληρούμενος
Ὄμβρου πεσεῖν ἐις γαῖαν ἀφροδίτης ὕπο.
Eurip. vid. Barnes. in Fragm. pag. 505.

In ſinum MARITUS IMBER *fluxit almae conjugis.*
Auct. Perrigil.

Now in all theſe paſſages which I have cited, and in others which might be added, there is no ſuch epithet as ANGRY JOVE: and indeed, to ſpeak freely, and with critical liberty, it ſeems to me an improper epithet, when he is ſpeaking of *his leman*, his *laetae conjugis*; he might eaſily have ſaid,

And father *Jove an hideous ſtorme*———

And thus ſaying he would have followed the beſt authorities. Lucretius ſpeaks of a ſtorm as is plain from his expreſſion *praecipitavit*. Nor is ever the epithet *angry* given to Jupiter on like occaſion, but *Pater*, *Frugifer*, *Urius*, *Imbricitor*, *Pluvius*, *Uvidus*, &c. And in Greek, Ἐπικάρπιος, Ὄμβριος, Ὑέτιος, Καταιβάτης, Ὄυριος, κ. λ.

Milton very elegantly, and chiefly after Homer [Iliad XIV. 346.] expreſſes this poetical image, where Jupiter is the æther, i. e. the fiery ſubſtance, and Juno the air, i. e. the watry ſubſtance: for fire and water, i. e. hot and moiſt, are the principles of all things.

—*As Jupiter*
On Juno ſmiles, when he impregns the clouds
That ſhed May flowers.

VII.

Whoſe loftie trees, yclad with ſommers pride,
Did ſpred ſo broad, that heavens light did hide,
Not perceable with power of any ſtarr.

I muſt bring my reader by degrees acquainted with Spenſer's conſtruction and language: 'tis his manner to omit *he*, *they*, *it*, &c. I ſhould have expreſſed myſelf thus,

Whoſe loftie trees,—
Did ſpred ſo broad, that they *heav'ns light did hide.*

But our poet otherwiſe. Though in Hughes' edition 'tis printed, but without authority,

Did ſpread ſo broad, they *heaven's light did hide.*

Inſtances of *they* omitted, the reader may ſee in B. 2. C. 11. St. 1. B. 1. C. 11. St. 9. *Not perceable with power of any ſtarr*, is litterally almoſt from Statius, X. 85.

Nulli penetrabilis aſtro
Lucus iners.

Milton in a Poem intitled Arcades has the ſame image,

Under the ſhady roof
Of branching elm ſtar-proof.

Again in Parad. Loſt. IV. 245.

Both where the morning ſun firſt warmly ſmote
The open field, and where the unpierc't ſhade
Imbround the noontide bowrs.

He ſeems pleaſed with the image for he ſtill perſues it, ix. 1086.

Where higheſt woods impenetrable
To ſtar or ſun-light, *ſpread their umbrage broad,*
And brown as evening.

Aſtro, in Statius above cited, comprehends, as Milton, according to his learned alluſion interprets, both *ſtar* and *ſun-light*. Having conſidered the expreſſion and imitation, let us not forget the continued allegory of our poet, who plainly appears to me to allude to *the wilderneſs and labyrinth of this world* with its amuſing vanities. Our knight is got into a wood, where he amuſes himſelf till he loſes his way: So it is in human life,

VELUT SYLVIS, *ubi paſſim*
Palantes error certo de tramite pellit,
Ille ſiniſtrorſum, hic dextrorſum abit; unus utrique
Error, ſed variis inludit partibus.
Horat. ii. iii. 48.

Arioſto, xxiv. 2, had his eye on this beautiful paſſage of Horace.

Gli è, come una gran ſelva ove la via
Conviene à forza à chi vi va fallire ;
Chi ſù, chi giu, chi quà, chi là travvia.

More of the allegory I ſhall ſpeak of hereafter : but I muſt not forget that Dante opens his poem with this very ſame allegory,

Nel mezzo del cammin di noſtra vita
Mi ritrovai per una ſelva oſcura,
Che la diritta via era ſmarrita.

Inferno, Canto i.

VIII.

Which therein ſhrouded from the tempeſt dred,
Seem'd in their ſong to ſcorne the cruell ſky.] *i.e.* from the dreadful or dreaded tempeſt. Chaucer uſes *drad*, and *dred*, for *dreaded*, *feared.* So our poet above, St. 2. *ydrad* ; and below, St. 38.

And forth he cald out of deep darkneſs dred.

Again, B. iii. C. 8. St. 83.

Herſelfe not ſaved yet from daunger dred.

And in ſeveral other paſſages : which I the rather mention, becauſe ſome editors take *dred* for a ſubſtantive, and print it *the tempeſt's dred.* But the two old quartos of the beſt authority give it as I have printed it. The folios 1609, 1611, 1617, *the tempeſt's dred.*

Ibid.

Much can they praiſe.—] The reader will find this expreſſion very often, *Much can they praiſe*— i. e. *Much they praiſed.* Some inſtances I have given in the Gloſſary, to which I refer. It is often uſed thus in Chaucer, and much oftener in G. Douglaſs, the tranſlator of Virgil. The Greeks and Latins have exactly the ſame idiom. —But I will not repeat here, what I have reſerved for the Gloſſary. Methinks in this poetical deſcription of various trees, Spenſer is ſuperior to all the poets who have indulged their luxuriant fancy in ſuch deſcriptions, becauſe his allegory ſo naturally led him to the ſubject : for what are theſe trees and labyrinths, but the various amuſements and errors of human life ? So Horace and Dante apply the ſimilitude. But what fury poſſeſſes other poets to ſuffer their Muſe to run riot, and to expatiate, upon the very mentioning of trees ? Let me except Virgil, G. ii. 440. Æn. vi. 180. xi. 135. and Homer, Il. xxiii. 118. where Mr. Pope's notes are well worth conſulting. How chaſt and ſhort is Milton ; Par. Loſt, iv. 137. And likewiſe Taſſo, Gierus. Liberat. Canto iii. St. 75, 76. Let me do juſtice to Lucan likewiſe, who is very ſhort, where he mentions the trees which Cæſar ordered to be cut down in the grove of Marſeilles, L. iii. 440. As to Statius, in Theb. vi. 98, he ſeems plainly to have Ovid in his eye, who deſcribes the various trees which aſſembled on the mountain of Thrace to hear the muſick of Orpheus. The paſſage is too long to tranſcribe ; the reader may conſult it at his leiſure, Ov. Met. Lib. x. Fab. 2. The reader too if he chooſes it may conſult Claud. de Rapt. Proſerp. iii. 107, and the moral Seneca, who introduces Creon running out into a florid deſcription of trees at the mentioning of a grove, at a time when Oedipus is in the utmoſt expectation of what Tireſias had been tranſacting in the grove. What I ſhall further obſerve on this ſubject, will relate chiefly to correcting ſome authors, who have ſuffered from their tranſcribers. The elegant tranſlator of Taſſo had plainly Spenſer in view, and Chaucer likewiſe, in the Aſſemble of Foules, as well as his original,

Downe came the ſacred palmes, the aſhes wilde,
The funerall cipreſſe, holly ever-greene,
The weeping firre, thicke beech, and ſailing pine,
The married elme fell with his fruitful vine ;
The ſhewter eugh, the broad-leav'd ſicamore,
The barren platane, and the wall-nut ſound,
The myrrhe, that her foule ſinne doth ſtill deplore,
The alder——

From this paſſage of Fairfax we may correct Chaucer,

The bilder oke, and eke the hardie aſhe,
The piller elme, the coffer unto caraine,
The box pipe tree, holme to whippes laſhe,
The ſailing firre, the cipreſs death to plaine,
The ſhorter *ewe* [read *ſhooter*] *the aſpe for ſhaftes*
plaine,
The olive of peace, and eke the dronken vine,
The victor palme, the laurer to divine.

Aſſemb. of Foules.

Let me correct likewiſe a paſſage in the Rom. of the Roſe, 1385.

There were elmes great and ſtrong,
Maples, aſhe, oke, aſpes, planes long,
Fine ewe, [read, *firre, ewe,*] *poplar, and lindes*
faire,
And other trees full many a paire.

Compare the following tranſcribed from the Knightes Tale, Urry's edit. 2921.

But how the fire was makid up on hight,
And eke the namys how the treis hight,
As oke, firr, birch, aſp, aldir, elm, poplere,
Willow, holm, plane, aſh, box, cheſten, AND *laurere,*

Maple, thorn, beche, ewe, haſill, whipultree ;
How they were feld ſhall not be told for me.
Knightes tale, 2921.

Dryden thus poetically verſifies our old bard,

The trees were unctuous fir,
And mountain aſh, the mother of the ſpear,
The mourner eugh, and builder oak were there,
The beech, the ſwimming alder, and the plane,
Hard box, and linden *of a ſofter graine,*
And laurels, which the gods for conquering chiefs ordain :
How they were rank'd ſhall reſt untold by me,
With nameleſs nymphs that liv'd in every tree.

Dryden red this paſſage different from Urry; for inſtead of

——*box, cheſten,* AND *laurere,*

his book had, without the connective particle, which is much better,

——*box, cheſten,* lynde, *laurere.*

I will likewiſe cite Silius Italicus, Lib. x. 530, to correct him.

Sonat icta bipenni
Frondoſis ſilva alta jugis : hinc ornus, et almae
Populus alba comae, validis acciſa lacertis ;
Scinditur hinc ilex, proavorum conſita ſeclo :
Devolvunt quercus, et amantem litora pinum,
Ac, ferale decus, maeſtas ad buſta cupreſſos.

With what puerile luxuriancy does our countryman Joſephus Iſcanus de Bell. Trojano, i. 555, introduce his catalogue of trees ? he is almoſt as bad as Seneca.

——*vetus incola montis*
Sylva viret vernat [Lego, *Sylva viret vernans,*]
abies procera, cupreſſus
Flebilis, interpres laurus, vaga pinus, oliva
Concilians, cornus venatrix, fraxinus audax :
Stat comitis patiens ulmus—

Is not my reader already tired with theſe trees ? I think we are got into a WOOD as well as our knight ; it will be well for us if we get out of it again : for THIS WOOD *is human life with its various bewildering amuſements, and full of* ERROUR.

Ibid.

The vine-propp elme.] i. e. the elm that props up and ſupports the vine.

——*hîc pampinus induit ulmos.*
Claud de Rapt. Proſ. ii. 111.

——*et amictae vitibus ulmi.*
Ov. Met. x. 100.

IX.

The laurell meed of mighty conquerours
And poets ſage.] Statius, Achil. i. 15.

—*Cui geminae florent vatumque ducumque*
Certatim laurus.

Ibid.

The eugh obedient to the bender's will.] Virg. G. ii. 448.

—*Ituraeos taxi torquentur in arcus.*

Chaucer, in the Aſſemble of Foules, v. 18. [pag. 415, Urry's edit.] has *the* ſhortir *ewe*, which is an error as mentioned above for *ſhootir*: As he ſays *the builder oke, i. e.* the oak good for building ; ſo *the ſhootir ewe, i. e.* the yew-tree good to make bows for ſhooting : and thus Fairfax, in his elegant tranſlation of Taſſo, iii. 76. *The ſhewter eugh.* Our forefathers, ſo famous for their ſkill in the bow, uſed the yew-tree ; and that yew-trees might never be wanting, they ordered one at leaſt to be planted in every church-yard in England.

Ibid.

The mirrhe, ſweet-bleeding in the bitter wound.] I ſhall offer the reader two interpretations of this verſe : Firſt, the myrrhe that affords its odorous gums, which ſurgeons uſe in dreſſing of wounds. The ſecond, the myrrhe that diſtils a ſweet gum from its wounded bark ; or, as Milton expreſſes it, *weeps odorous gums and balms.* Thus Ovid Met. x. 500, who relates the fable of Myrrha and of her transformation,

Flet tamen, et tepidae manent ex arbore guttae.

Hence Chaucer, in the Complaint of the Blacke Knight, 66.

So bitter teris wept nat, as I finde,
The woful Myrrhe through the barke and rinde.

And Fairfax, in his admirable verſion of Taſſo, iii. 76. though in this place he keeps not his eye ſtrictly on his original,

The Myrrhe that her foule ſin doth ſtill deplore.

Ibid.

The warlike beech.] The epithet *warlike* is added, perhaps, becauſe their war-chariots were made of beech. φήγινος ἄξων, Hom. Il. ε. 838. *faginus axis,* Virg. G. iii. 172. The buckler too was made ſometimes with this wood, as Pliny informs us, Nat. hiſt. vi. 49. Whether the ſtaves of their ſpears were made of beech in our poet's time or before I know not : but he ſays above, *the aſpine good for ſtaves* ; ſo that poetical elegance requires a different explanation.

XII.

The danger hid, the place unknowne and wilde
Breedes dreadful doubts: oft fire is without ſmoke,
And peril without ſhow: therefore your hardy *ſtroke*
Sir knight with-holde.] Horat. L. ii. Od. 1.

Periculoſae plenum opus aleae
Tractas, et incedis per ignes
Suppoſitos cineri doloſo.

Spenſer, amongſt the faults eſcaped in the print, ordered *hardy* to be blotted out: the reaſon is manifeſt. As to the laſt verſe in this ſtanza,

Vertue gives herſelfe light through darkneſſe for to
wade.

Milton had the ſame beautiful idea in his mind, and perhaps this paſſage, when he wrote the following in Comus,

Virtue could ſee to do what virtue would
By her own radiant light, though ſun and moon
Were in the flat ſea ſunk.

Invia virtuti nulla eſt via—

—Non abbiate paura,
In ogni luogo e parte, ove ſi vada,
Il brando e la virtù fa far la ſtrada.
Berni Orl. Innam. L. ii. C. 7. St. 21.

XIII.

This is the wandring wood, this Errour's den: A monſter vile.] The firſt adventure our chriſtian hero meets with is the ſerpentine fraud of Errour; and the firſt and chiefeſt care of a chriſtian man is to diſtinguiſh *the ſpirit of truth, from the ſpirit of errour*, 1 John, iv. 5. Let me aſk likewiſe, Who, at their firſt entrance upon life, are not liable to fraud and impoſture, hidden oftentimes under formality or ſpecious beauty, but ending in deſtruction; as this monſter is painted, which we have now in view before us? She is not formed entirely from our poet's own fancy. Errour is the Offsping of Night and Erebus, and is mentioned as ſuch together with other helliſh imps in Seneca, Hercules Fur. v. 98. Heſiod, as Spenſer, makes her female, and calls her Απάτη, in Θεογ. v. 224. So *Fraus* is a helliſh imp in Cicer. Nat. Deor. iii. 17. But *Fraus* and Απάτη may ſeem to reſemble Dueſſa rather than Errour; of which Dueſſa more hereafter, when ſhe begins to make her appearance. *Errour's den* is imaged from the den of the monſter Echidna in Heſiod, Θεογ. v. 301.

————ὑπὸ κεύθεσι γαίης·
Ενθα δέ οἱ σπέος ἐςὶ κάτω κοίλῃ ὑπὸ πέτρῃ
Τηλᾶ ἀπ' ἀθανάτων τε θεῶν θνητῶν τ' ἀνθρώπων.

Sub cavernis terrae; illic verò ei ſpecus eſt in imo cavâ ſub petrâ, procul ab immortalibus diis mortalibuſque hominibus.

The very form of this Echidna, half woman and half ſerpent, gave perhaps Spenſer the firſt hint thus to image this vile monſter,

Ημισυ μὲν νύμφην ἑλικώπιδα καλλιπάρῃον,
Ημισυ δ' ἄυτε πέλωρον ὄφιν, δεινόν τε μέγαν τε,
Ποικίλον, ὠμηςήν.

Dimidiam nympham, nigris oculis, pulcris genis; dimidiam item ingentem ſerpentem, horrendumque & magnum, varium, crudivorum.

Halfe like a ſerpent, horribly diſplaide,
But th' other halfe did womans ſhape retaine,
Moſt lothſom, filthie, foul, and full of vile diſdaine.

Theſe adjectives have the ſame force here, and elegance, as thoſe in Heſiod, as cited above, or as the following in Virgil,

Monſtrum horrendum, informe, ingens—

Let me add that the pauſe of the verſes, and the iteration of the letters, are not without their beauties.—*full of vile diſdaine, i. e.* Such as would fill a man full of vile diſdain: not what is in her, but what ſhe occaſions in you. Vida thus paints the infernal ſpirits,

Pube tenus hominum facies; verum hiſpida in anguem
Deſinit ingenti ſinuata volumina caudâ.

The tail of Errour was *pointed with mortal Sting*; this our poet very finely takes from Revel. ix. 7. where the locuſts are deſcribed with human faces, the hair of women, with tails like unto ſcorpions, *and there were ſtings in their tails.* The allegory will appear from the following paſſage, Prov. xxiii. 32. *It goeth down ſweetly, but at the laſt it biteth like a ſerpent, and ſtingeth like an adder.* When Milton drew his picture of Sin, he was not a little indebted to Spenſer,

The one ſeem'd woman to the waiſt, and fair,
But ended foul in many' a ſcaly fold,
Voluminous and vaſt, a ſerpent arm'd
With mortal ſting.

Let me add what Dio writes of the monſter on the Lybic ocean, [Λιϐυκὸς Μύθος, Orat. V.] τὸ μὲν πρόσωπον γυναικεῖον—ϰ̀ τὸ κάτω πᾶν ὄφις.

It is very plain to me that Spenſer had Dante in view likewiſe. *Fraud*, ſays Boccace, Geneal. L. i. C. 21. *is the daughter of Erebus and Night, as Cicero obſerves*; [de Naturâ Deor. lib. iii. 17.] *Her form and ſhape Dante thus deſcribes:*

ſcribes: Her face is a human face; but the reſt of her body is ſerpentine; ſhe is variouſly ſpotted all over, and her tail is pointed with the ſting of a ſcorpion: ſhe ſwims in the waters of Cocytus, ſo as to be careful to hide all her body, and ſhew nothing but her face.

Ecco la fiera con la coda aguzza—
Et quella ſozza imagine di froda
Sen' venne; e arrivò la teſta e'l buſto;
Ma'n ſu la riva non traſſe la coda.
La faccia ſua era faccia d' huom giuſto,
Tanto benigna havea di fuor la pelle;
E d'un ſerpente tutto l' altro fuſto.
Inferno, Canto xvii.

XIV.

A little glooming light, much like a ſhade.] Anglo S. ᵹlommunᵹ, the twilight; *apud Ælfricum invenitur.* ꞇƿeonul leohꞇ, *quod exponitur maligna ſeu dubia lux.* Skinner.
See Voſs. Etymol. in V. *Crepuſculum*; and Junius, V. *Twilight.*

—Nocte ſic mixtâ ſolet
Praebere lumen primus aut ſerus dies.
Sen. Herc. F. 671.

——Subluſtri noctis in umbrâ.
Virg. ix. 373.

Quale per INCERTAM *lunam ſub luce* MALIGNA
Eſt iter in ſylvis: ubi caelum condidit umbra
Jupiter, & rebus nox abſtulit atra colorem.
Virg. vi. 268.

E luce INCERTA, *e ſcolorita, e meſta,*
Quale in nubilo ciel dubbia ſi vede,
Se'l dì à la notte, ò s'ella à lui ſuccede.
Taſſo, xiii. 2.

Debile, e INCERTA *luce ivi ſi ſcerne,*
Qual tra boſchi di Cintia ancor non piena.
Taſſo, xiv. 37.

But a faint ſhadow of UNCERTAIN *light;*
Such as a lamp, whoſe life does fade away:
Or as the moon, clothed with cloudy night,
Does ſhew to him that walks in fear and ſad affright,
B. ii. C. 7. St. 29.

Com' i diſcerno per lo fioco lume.
Dante Infern. C. iii.

Qua nitet obtuſo lumine falſa dies.
Sannaz. L. i. Eleg. 3. v. 37.

A rift there was, which from the mountain's height
Convey'd a glimm'ring and malignant *light.*
Dryd. Sigiſm. and Guiſcard.

XV.

Yet was in knots and many boughts upwound,
Pointed with mortal ſting.] *Many boughts, i. e.* many circular folds, as Milton paraphraſes it,

In many a ſcaly fold—

What follows, *pointed with mortal ſting*, is imitated likewiſe by Milton,

—a ſerpent arm'd
With mortal ſting.

Revel. ix. 10. *And they had tails like unto ſcorpions, and there were ſtings in their tails.* So Dante in his deſcription of this ſame monſter,

Nel vano tutta ſua coda guizzava
Torcendo 'n ſu la venenoſa forca,
Ch' à guiſa di ſcorpion la punta armava.
Ibid.

Soone as that uncouth light upon them ſhone,
Into her mouth they crept—] The ugly offspring of errour flies at the leaſt approach of light and truth. Theſe unclean ſpirits, which come out of the mouth of this monſter, and creep into it again, are imaged from Revel. xvi. 13. *And I ſaw three unclean ſpirits like* FROGS [See below St. xx.] *come out of the mouth of the dragon, and out of the mouth of the beaſt, and out of the mouth of the falſe prophet: for they are the ſpirits of devils,* &c. Compare St. xx.

Her vomit full of bookes and paper was, &c.

In Milton, the hell-hounds ingendered of *Sin*,

when they liſt, would creep,
If aught diſturb'd their noiſe, into her womb,
And kennel there.

XVI.

Whoſe folds diſplaid
Were ſtretch'd now forth at length WITHOUT ENTRAILE.] I formerly red,

——WITHOUTEN TRAILE.

i. e. without trailing or dragging on the ground; as we ſay *the trail of a garment.* There is no letter added or omitted by this reading.—But Spenſer borrows words not only from Latin, but Italian, French, and other languages, and makes them free of his own, by altering their ſpelling and fitting them to the Engliſh mouth. Gall. *entrelas*, a knot; *entrelaſſer*, to twine or twiſt. WITHOUT ENTRAILE, without twining, knotting or twiſting.—Let the reader pleaſe himſelf; and accept of our emendation or explanation, as likes him beſt.

Ibid.

For light ſhe hated as the *deadly bale.*] I ſhould not queſtion to alter, had I any authority of editions, into

For light ſhe hated as her *deadly bale.*

HER *bale*, emphatically: in alluſion to John iii. 20. *For every one that doeth evil hateth the light, neither cometh to the light leſt his deeds ſhould be reproved.* Prudentius, Hymn. Matut. ii. 21.

Verſuta FRAUS *et callida*
Amat tenebris obtegi.

You ſee above, St. xiv. that the armour of the knight gave light: it is to be remembered he has put on chriſtian armour, *the armour of light.* Rom. xiii. 12. *The celeſtial panoplie of radiant Urim*, as Milton calls it.

XVII.

Which when the valiant elfe perceiv'd, he lept
As lyon fierce upon the flying pray.] The knight intercepts the retreat of Errour into her den. Our poet tranſlates Homer, Il. ε΄. 297. κ΄. 485. Ὡς δὲ λέων ἐπόρουσε, *tanquam leo irruit.*

Ibid.

And turniug fierce her ſpeckled *taile advaunſt.*] Her ſpeckled taile: So this monſter is deſcribed by Dante,

Lo doſſo, e'l petto, et amendue le coſte
Dipinte havea di nodi et di rotelle.
Inferno, C. xvii.

The metaphor is plain, *ſpotted*, infamous, ſcandalous, *&c.*

Mos & lex maculoſum *edomuit nefas.*
Hor. iv. v. 22.

Avaritiâ et libidine foedus et MACULOSUS.
Tacit. Hiſt. ii. 7. 2.

Our Shakeſpeare uſes it no leſs learnedly than elegantly,

Upon this ſpotted *and unconſtant man.*
Midſ. Night's Dream, Act. 1.

XVIII.

Tho wrapping up her wrethed ſterne around.—] *i. e.* Then wrapping all around her wreathed tail.—Fairfax, in his tranſlation of Taſſo, xv. 50, uſes it for the tail of a lyon.

His ſterne *his back oft ſmote his rage to whet.*

But for the explaining of hard words I refer to the Gloſſary. Let us conſider what follows,

—*and her huge* TRAINE
All ſuddenly about his body wound,
That head or foot to ſtirr he ſtrove in vaine.
God help the man ſo wrapt in Errour's endleſſe
TRAINE.

Traine in the former verſe ſignifies tail; in the latter, deceit. For it is contrary to the laws of *good* rime to make the ſame word with the ſame ſignification to rime to itſelf: nay, *good* rimes require even different words. And here ſo obvious a reading occurs, that I am almoſt perſuaded Spenſer wrote,

God help the man ſo wrapt in Errour's endleſſe
CHAINE.

Pſ. lxxiii. 6. *Pride compaſſeth them about as a* CHAIN. In the book of Common Prayer, *Though we be tied and bound with the* CHAIN *of our ſins.*

Have knit themſelves in Venus' ſhamefull CHAINE.
B. i. C. 2. St. 4.

In CHAINS *of luſt and lewde deſyres ybound.*
B. ii. C. 1. St. 54.

Iſ. lviiii. 6. *To looſe the bands of wickedneſs.*

That ſoon to looſe her wicked bands did her conſtraine.
B. i. C. 1. St. 19.

—To ſinful bands made thrall.
B. i. C. 8. St. 1.

Plato de Repub. L. vii. Σκόπει δὴ αὐτῶν λύσιν τε ϗ ἴασιν τῶν τε δεσμῶν ϗ τῆς ἀφροσύνης.—Spenſer is a great imitator of ſcripture expreſſions: and the metaphor is ſo proper, that I am apt to believe that the printer's roving eye was caught with the word above; which errour is frequently erred in this book. However, we leave both our interpretation and correction to the reader's conſideration.

XIX.

Add faith unto your force—] *For this alone overcometh*, 1 John v. 4. By *faith* is often meant in ſcripture the whole combination of chriſtian virtues.—

Strangle her, els ſhe ſure will ſtrangle thee.

If we don't conquer errour, errour will conquer us.

XX.

Therewith ſhe ſpew'd—] If the reader is offended with theſe odious images, let him remember that as Errour is deteſtable, ſo the poet ſhould paint her thus deteſtably odious and loathſom, eſpecially if his allegory led him to it: now our poet's alluſion in this ſtanza is to Revel. xvi, 13. *where* UNCLEAN *ſpirits come out of the mouth* of Errour and impoſture: Πνέυματα ΑΚΑΘΑΡΤΑ ὅμοια βατράχοις. *like frogs.*

Her vomit full of books and papers was: meaning ſophiſtical and polemical divinity; cabaliſtical and ſcholaſtical learning, &c.

XXI.

As when old father Nilus gins to ſwell—
His fattie waves doe fertile ſlime outwell] Spenſer here plainly alludes to the etymology, which the Greek ſcholiaſts give of the Nile, he is called Nile, becauſe *his fattie waves doe fertile ſlime out well*, ΝΕΙΛΟΣ παρὰ τὸ ΝΕΑΝ, ἤτοι ἐνιαυσίαν, ἄγειν ΙΛΥΝ, ſays Euſtathius on Dionyſ. Περιηγ. v. 228. To this etymology Nonnus alludes, Dionyſ. L. III. pag. 100. which the reader may conſult at his leiſure.

Χεύματι πηλώεντι ΝΕΗΝ περιβάλλεται ΕΙΛΥΝ.

And the ſame alluſion we have in Heliodorus, Lib. IX. I fancy Spenſer had him in his eye: this elegant writer mentioning the feſtival of Nile, which is celebrated, when the river begins to ſwell, about the ſummer ſolſtice; adds, "that "the Ægyptians ſuppoſe Nilus a god, and the "greateſt of all the gods [Κρειττόνων τὸν μέγιστον] "they ſpeak of this river in high terms calling "him the rival of the ſkies, becauſe he waters "their fields — he is Oſiris, Orus, the ſaviour "of upper Ægypt; the FATHER and maker of "the lower — ΝΕΑΝ ΙΛΥΝ δι' ἔτους ἐπάγοντα καὶ "ΝΕΙΛΟΝ ἐντεῦθεν ὀνομαζόμενον —— Nilus ſignifies "likewiſe emblematically the year, for the let"ters, which compoſe the name, make up, com"puted together, the number 365, the number "of days in a year."

Ν —— 50
Ε —— 05
Ι —— 10
Λ —— 30
Ο —— 70
Σ —— 200

365

But theſe etymologies are more ingenious than true; for *Nile* in the original ſignifies a river; ſo Aa, Avon, Dur, Don, Ton, Ex, &c. mean waters or rivers in general, though uſed for particular rivers.—If the reader wants to know more of this famous river and its overflowing, he may conſult Sandys travels, pag. 94.—He adds,

But when his later ebbe gins t'avale,
Huge heapes of mudd he leaves, wherein there breed
Ten thouſand kinds of creatures——

Spenſer corrected this firſt verſe himſelf among the Errata of the preſs,

But when his later ſpring gins to avale

to avale, is to abate, to ſink down, *&c.* Ital. *avallare.* Spenſer uſes Dante's expreſſion,

Vengon di là, ove'l NILO S'AVVALLA.
Infern. C. XXXIV.

Here the meaning is, when the ſpring tide at the turn begins to lower and abate: this might be expreſſed in the words of Statius, Theb. IV, 705.

Sic ubi ſe magnis refluus ſuppreſſit in antris
Nilus, & Eoae liquentia pabula brumae
Ore premit, fumant deſertae gurgite valles,
Et patris undoſi ſonitus expectat hiulca
Aegyptos, donec Phariis alimenta rogatus
Donat agris, magnumque inducat meſſibus annum.

Aegyptum Nilus inrigat, & cùm totâ aeſtate obrutam oppletamque tenuit, tum recedit, mollitoſque & oblimatos agros ad ſerendum relinquit. Cicero de Nat. Deor. II. 52. Hiſtorians as well as poets relate, (and both on equal credit) that after the inundation of the Nile various kinds of creatures are bred, by an equivocal generation, from the mud and heat of the ſun. See note on B. iii. C. 6. St. 8.

XXIII.

As gentle ſhepheard—] Vida in his art of poetry, Lib. II. v. 282. allows you to take your images from ſmall and little things; he has no quarrel with you for comparing your heros to ants or bees; but *gnattes* or *flies* offend him mightily. The truth is that both Vida and Scaliger wrongly thought to raiſe Virgil on the ruins of Homer. I think a fly or a gnatt is as good in compariſon or illuſtration as an ant: our poet thinks ſo, I am certain, and his ſimile here is very pictureſque. Compare this with that below in B. ii. C. 9. St. 16. B. vi. C. 1. St. 24. B. vi. C. 11. St. 48. See likewiſe Arioſto, Orl, Fur. XIV. St. 109. Theſe ſimiles are after the caſt of Homer. Iliad II. 469, XVI. 641. XVII. 570. Milton likewiſe had a better notion of theſe kind of compariſons than Vida.

Or as a ſwarm of flies in vintage time
About the wine-preſs where ſweet muſt is pour'd
Beat off, return as oft with humming ſound.
Parad. Reg. B. IV.

Theſe images from common life give variety to a poem, and a kind of relief to the reader, who is called off from the terrible and more glaring images. A fly, or gnat, was the emblem of troubleſome impertinence, as Orus Apollo relates, *for beaten off, it returns as oft,* ἥτε καὶ ἐργομένη, κ. λ. Il. XVII. 570. And Arioſto, X. 105. with a very proper epithet, ſays,

Simil battaglia fa la moſca audace
Contra il maſtin—

Hence Mars calls Minerva Κυνόμυια, Il. XXI. 394.—I will cite Homer's ſimilitude (Il. β. 469.) at length, that the reader may ſee how our poet in ſenſe, as well as in *conſtruction*, reſembles this ancient bard and father of poetry.

Ἠΰτε μυιάων ἀδινάων ἔθνεα πολλὰ,
Αἵτε κατὰ σταθμὸν ποιμνήϊον ἠλάσκουσιν,
Ὥρῃ ἐν εἰαρινῇ, ὅτε τε γλάγος ἄγγεα δεύει.
Τόσσοι ἐπὶ Τρώεσσι καρηκομόωντες Ἀχαιοὶ
Ἐν πεδίῳ ἵσταντο—

Schol. Ἐπὶ τῷ ΔΕΥΕΙ ὑποστίζομεν, τῆς ἀνταποδιδομένης, ἠΰτε, λέξεως ἀνακολούθως ἐχούσης· ὡς ἐν τῇ θ. τῆς Ἰλιάδος. Ὡς δ᾽ ὅτ᾽ ἐν οὐρανῷ ἄστρα φαεινὴν ἀμφὶ σελήνην. εἶτα ἐπιφέρει, Τόσσα μεσηγὺ νεῶν.

Now the reader might ſee the ſame kind of ἀνακόλουθον (as the Grammarians call them) in many of Spenſer's ſimilitudes: ſome are to be helped by ſupplying, *he, who, and:* or by turning the verb into a participle, or participle into a verb; or the like. See B. i. C. 6. St. 10. B. iv. C. 4. St. 47. and other paſſages to be mentioned hereafter—But I will not leave this ſimile and ſubject without animadverting a little on Mr. Pope's tranſlation, and note, on Il. XVII. v. 570. where Menelaus obſtinately perſevering to defend and carry off the dead body of Patroclus is compared to a gnat or fly, which though beaten off, returns as oft to its attack.

Καὶ οἱ μυίης θάρσος ἐνὶ στήθεσσιν ἐνῆκεν,
Ἥτε καὶ ἐργομένη μάλα περ χροὸς ἀνδρομέοιο
Ἰσχανάᾳ δακέειν, λαρόν τέ οἱ αἷμ᾽ ἀνθρώπου.
Τοίου μὲν θάρσευς πλῆσεν φρένας ἀμφιμελαίνας.

Et ei [Menelao] *muſcae pertinaciam in pectoribus immiſit, Quae licet abacta crebrò à corpore humano, Appetit mordere, dulciſque illi ſanguis eſt hominis. Tali eum pertinaciâ replevit praecordia profunda.*

So burns the vengeful HORNET *(ſoul all o'er)*
Repuls'd in vain, and thirſty ſtill of gore
(Bold ſon of air and heat) on angry wings,
Untam'd, untir'd, he turns, attacks, and ſtings.

What has the *hornet* to do here, and why is he called thirſty of gore, &c? Is not this perverting the juſtneſs of the original, as well as jumbling together the different nature of animals? there is a ſimplicity and ſtrong propriety in Homer's verſes—But let us ſee the note—“It is literally in the Greek, *She inſpired the hero with the boldneſs of a fly.* There is no impropriety in the compariſon, this animal being of all others the moſt perſevering in its attacks, and the moſt difficult to be beaten off: the occaſion alſo of the compariſon, being the reſolute perſiſtance of Menelaus about the dead body, renders it ſtill the more juſt. But our preſent idea of the fly is indeed very low, as taken from the littleneſs and inſignificancy of the creature. However, ſince there is really no meanneſs in it, there ought to be none in expreſſing it; and I have done my beſt in the tranſlation to keep up the dignity of my author.” I believe Mr. Pope's friend wrote one part of this note, and he interlined it with additions of his own: which is the only way to account for the diſagreement between the tranſlation and the notes.

XXVI.

That deteſtable ſight him much amazde,
To ſee th' unkindly imps—] *Unkindly*, i. e. unnatural, in drinking their mothers blood: like the nurſlings of errour, the more they drink of it, the more they haſten on their own deſtruction. A modern poet would have writ,

That ſight deteſtable—

But our poet follows the Latin idiom: Again,

With huge force and inſupportable mayne.
B. i. C. 7. St. 11.

Here the accent plainly gives force to the verſe.

For never felt his imperceáble breſt
B. i. C. 11. St. 17.

O how I burn with implacáble fyre
B. ii. C. 6. St. 44.

Doth courſe of natúral cauſe farre exceed.
B. iii. C. 3. St. 18.

Now baſe and contemptíble did appeare
B. iv. C. 5. St. 14.

And forced me to ſo infámous deed.
B. v. C. 11. St. 57.

Theſe inſtances may be ſufficient: let me add Milton, no ſmall imitator of our poet,

Through the infinite hoſt—
Milt. V. 874.

Univérſal reproach— Milt. VI. 34.

—*Which th' inviſible king.*
Milt. VII. 122.

Ibid.

And bowels guſhing forth.] Theſe nurſlings of errour are a type of Judas. See Acts i. 18. *He burſt aſunder in the midſt, and all his bowels guſhed out.*

XXVIII.

Ne ever would to any by-way bend.] *Turn not from it to the right hand or to the left, that thou mayſt proſper whitherſoever thou goeſt*, Joſh. i. 7. *Turn not to the right hand nor to the left*, Prov. iv. 27.

So our chriſtian knight preſſes forward, not looking back; ſee Luke IX. 62. but he has Una with him: and when holineſs leaves truth, truth leaves holineſs.

Ibid.

So forward on his way, with God to friend
He paſſed forth.] i. e. to befriend him. ξὺν θεῷ. *non ſine dîs*, Horat. L. III. Od. IV. οὐ θεῶν ἄτερ, Pindar. So Diomed tells Agamemnon,

—σὺν γὰρ θεῷ εἰλήλουθμεν,

Il. IX. 49.

The ſame kind of expreſſion our poet uſes, B. iii. C. 3. St. 14.

Untill the hardie mayd with love to friend;

Which Dryden has imitated in his poetical paraphraſe of Chaucer's knight's tale.

With honour to his home let Theſeus ride,
With love to friend, *and fortune for his guide.*

And thus Fairfax VI. 102.

Laſtly ſhe forward rode with love to guide.

Expreſſions of like ſort are, *God to guide*, B. v. C. 2. St. 10. *God before*, B. vi. C. 11. St. 36. The oppoſite expreſſions are, *Deo irato meo. averſo Jove. haud numine noſtro. male numen amicum.* θεῶν ἀέκητι.

XXIX.

At length they chaunſt to meet upon the way
An aged ſire—] This is the ſecond adventure of our knight; in which he ſucceeds not ſo well, as in his firſt. Perhaps Spenſer had Chaucer's deſcription of Papelardie in view in the Romant of the Roſe, v. 413. And very plainly, the Monks and Friars. The reader may compare Arioſto, Lib. ii. St. 12, 13.—This aged ſire is Archimago, the grand fraudulent impoſtor, the common enemy of chriſtian knights; emblematically the arch-fiend, the devil: who transformed himſelf into an angel of light, 2 Cor. xi. 14. and by his falſe diſſembling and hypocriſy (according to Milton) impoſed on the ſharp-ſighted Uriel, no wonder on our unſuſpecting chriſtian:

For neither man nor angel can diſcern
HYPOCRISIE, *the only evil that walks*
Inviſible, except to God alone.

The ſpeeches of this old hypocrite are finely in character: one would wonder how rhyme could accord ſo well with reaſon. His habitation, St. 34. is wonderful pictureſque. The reader muſt ſee and feel theſe beauties without ever and anon being put in mind of them.

XXX.

He faire the knight ſaluted, louting low,
Who faire him quited—] him requited, payed him back his ſalutations again.

Whom ſhe ſaluting faire, faire reſaluted was.

B. v. C. 7. St. 17.

But when the wizard ſage their firſt ſalute
Receiv'd, and quited *had*—Fairfax XVII. 59.

Dictâ acceptâque ſalute, Ovid. προσείπων χαίρειν, ἀντιπροσερρήθη. Xen. ἀπομ. L. iii. C. 13. ſect. 1. Ἐπεὶ δὲ ἡμᾶς τὰ εἰωθότα ἠσπάσατο, καὶ τῶν ἀμοιβαίων ἔχυχεν, *Poſtea vero quàm nos (ut moris eſt) ſalutavit et viciſſim eſt reſalutatus.* Heliod. Æthiop. L. 2. pag. 127.

Ibid.

With holy father ſits *not with ſuch thinges to mell.*] *It ſits not*, 'tis not becoming. *Il ſied*, it ſits well, 'tis becoming. So we ſay, *it ſits well on a perſon:* The ſame expreſſion we have below, C. 8. St. 33.

How ill it ſits *with that ſame ſilver head*
In vain to mock.

And this phraſe, which is very frequent in our old engliſh poets, whom Spenſer perpetually follows, is conſtantly altered in all the editions excepting in the firſt quarto edition, which I print from, into *fits:* a very obvious alteration to every corrector of the preſs: this I noticed formerly. And let us ſee how our old poets uſed this word.

My ſonne it ſit *well every wight*
To keep his worde in trouth upright.

Gower, Fol. 12.

It were an unſittende thynge, i. e. an unbecoming thing, Fol. CLI.

And trewly it ſitten well *to be ſo.*

Chau. Merch. Tale. 733.

For well ſit it the ſoothe for to ſaine.

Chauc. Troil. and Creſ. l. 12.

And preſently after, v. 246.

And truliche it ſitte *well to be ſo.*

i. e. 'tis becoming and proper. And pag. 139. v. 2671. Urry's Edit. *It ſit not me:* i. e. it becomes not me. In the ſame ſenſe *beſits*, which is rightly printed in the 1ſt and 2d quarto Editions, but ignorantly altered in the ſubſequent Editions,

Me ill beſits *that in der-doing armes*—

B. ii. C. 7. St. 10.

i. e. It ill becomes me; it *ſits* ill upon me: this is changed into *beſits.* And for my own part I make no doubt but Spenſer did not write, as 'tis now printed in all the Editions,

That ſure he weend him born of noble blood,
With whom thoſe graces did ſo goodly FIT.

B. vi. C. 2. St. 24.

But that he wrote,

With whom thoſe graces did ſo goodly SIT.

And I would read likewiſe in B. v. C. 5. St. 10.

With ſpightfull ſpeaches ſitting *with her well.*

And not *fitting*, as printed in all the Editions.

XXXI.

In which that wicked wight his dayes doth weare.] A Latiniſm, *dies terit, conſumit.* and Greciſm, τρίβει τὰς ἡμέρας. Βίον τρίβει.

XXXII.

For what ſo ſtrong,
But wanting reſt will alſo want of might?] *Want of might*, i. e. be deficient in might. The thought is from Ovid, Epiſt. IV. 89.

Quod caret alternâ requie durabile non eſt.

The ſame obſervation he has again, B. iii. C. 7. St. 3.

But nought that wanteth reſt can long aby.

So in his Shepherd's Calend. Ecl. IX.

Whatever thing lacketh changeable reſt
Mought needs decay when it is at beſt.

Chaucer likewiſe had Ovid in his eye in the Merch. Tale. 1378.

For every labour ſometime mote have reſt,
Or ellis long time may he not endure.

Ibid.

The ſunne, that meaſures heaven all day long,
At night doth baite his ſteeds the ocean waves emong.] Horat. II. Od. 10.

—Neque ſemper arcum
TENDIT APOLLO.

XXXIII.

—The way to win
Is wiſely to adviſe.] The way to be ſucceſsful is wiſely to conſult and deliberate. According to the direction in the Pythagorean verſes, Βουλεύου δὲ πρὸ ἔργου. & Plato in Theag. λέγεταί γε συμβουλὴ ἱερὸν χρῆμα. Plato here alludes to the Pythagorean precept. See Jamblicus. *Antequam incipias, conſulto; ubi conſulueris, maturè facto opus eſt.* Salluſt.

The verſe juſt above is proverbial too,

Untroubled night (they ſay) gives counſell beſt.

La nuit donne counſeil, Gall. *La notte è madre di penſieri*. Ital. ἐν νυκτὶ βουλή. Hence we bid people to take counſel of their pillow. See H. Steph. Lexic. in Εὐφρόνη. And Euſtathius in Hom. Iliad. Fol. 168. ἡ νὺξ εὐφρόνη λέγεται, παρὰ τὸ εὖ φρονεῖν διὰ τὰς κατ' αὐτὴν γενομένας βουλάς.

XXXV.

And well could file his tongue *as ſmooth as glaſs.*] This expreſſion we often find both in our poet, and in thoſe old poets whom he imitated. So again, B. ii. C. 1. St. 3. *his fayre-filed tongue.* And B. iii. C. 2. St. 12.

However, Sir, ye fyle
Your courteous tongue his prayſes to compyle.

And in Colin Clouts come home again,

A filed tongue furniſht with termes of art.

'Tis a Gelliciſm, *Avoir la langue bien afilé.*

And our old poets have it frequently.

For when he hath his tongue afiled
With ſoft ſpeech and with leſyng.

Gower, Fol. II.

Ne ſo well can a man affile
His tongue, *that ſometime in jape*
Him maie ſome light word overſcape.

Gower, Fol. L.

For wele he wiſte whan that ſong was ſonge,
He muſt preche and well afile his tongue.

Chauc. Prol. 714.

This Pandarus gan newe his tongue afile.

Ch. Troil. & Creſ. II. 1681.

Johnſon calls Shakeſpeare's poems 'well torned and true-filed lines.' *bene tornatos et limatos verſus.* See Dr. Bentley's learned note on Horat. Art. Poet. v. 441. but don't be perſuaded by his *fair-filed tongue* to admit his correction. I ought not to forget that Faifax likewiſe uſes this expreſſion, v. 8.

He ſtord his mouth with ſpeeches ſmothly filde.

Again, VI. 73. *with his filed tongue.* And Dryden, in Cym. & Iphigen.

His mien he faſhion'd and his tongue he fil'd.

XXXVI.

The drouping night thus creepeth on them faſt,
And the ſad humor loading their eye-liddes,
As meſſenger of Morpheus on them caſt
Sweet ſlombring deaw—] Morpheus, according to the more modern poets, is the god of ſleep, and ſo characterized in Chaucer; whom our poet plainly had before him, as well as Ovid, when he wrote that beautiful deſcription of Morpheus' houſe, which we ſhall preſently ſee. Notwithſtanding Spenſer is ſo fettered with rhyme, his verſes are wonderfully pictureſque; both the images and the expreſſion correſponding each to the other. Milton ſeems to have imitated this paſſage in Par. Loſt. IV. 614.

And the timely dew of ſleep
Now falling with ſoft ſlumbrous weight, inclines
Our eye-lids.

In *Il penſeroſo* he ſays, "the dewy feathered "ſleep." This meſſenger of Morpheus pours his ſlumberous dew on their eye-lids. *Sic à pictoribus Somnus ſimilatur ut liquidum ſomnium ex cornu ſuper dormientes videatur effundere*, ſays the Schol. on Statius Theb. VI. 27. compare Stat. Theb. II. 144. Morpheus may here be ſuppoſed pouring his ſlumberous dew either from his horn, which he uſually carried with him, or to ſprinkle it from off a bough, which he uſually bore dipt in the oblivious Lethe: ſee Virg. V. 854. or from his dewy-feathered wings he might ſcatter his ſweet ſlumbering dew. The imagination is left to ſupply the deficiency. I would adviſe the reader to conſult Mr. Addiſon's Travels, where he mentions a ſtatue of Morpheus. I have ſeen among my Lord Pembroke's ſtatues at Wilton a ſtatue of Morpheus, quite 'drowned in a drowſy fit' and the black marble ſhews 'that ſad night over him her 'mantle black did ſpred' St. 39, 40.

Ibid.

Where when all drownd in deadly ſleep he finds] *Deadly ſleep*, means *ſound ſleep*: he ſays *deadly*, Becauſe ſleep is the image of death.—*Drowned in ſleep*, is an expreſſion uſed by that poetical and elegant romance writer, who was ſtudied by all the romance writing poets. Επειδὴ μέσαι νύκτες ὕπνῳ τὴν πόλιν ἐβάπτιζον, *cum mediae noctes ſomno urbem mergerent.* Aethiopic. L. iv. C. 12.

—Lumina ſomno
Mergimus. ——— Valer. Fl. viii. 66.

Spenſer ſeems fond of this image, ſo below St. 40.

Whom drowned deepe
In drouſie fit he finds.
Whiles you in careleſſe ſleepe are drowned quight.
B. i. C. 1. St. 53.

Drownd in ſleepie night, B. i. C. 2. St. 42. So likewiſe B. i. C. 3. St. 16. B. i. C. 4. St. 19. B. iii. C. 1. St. 59. B. iii. C. 4. St. 56. B. iii. C. 9. St. 3.

E s'anco integra foſſe, hor tutta immerſa
In profunda quiete. Taſſo, ix. 18.

And theſe few left are drownd and dead almoſt
In heavy ſleepe. Fairfax.

XXXVII.

A bold bad man, that dar'd to call by name
Great Gorgon, prince of darknes and dead night,
At which Cocytus quakes and Styx is put to flight.]

A bold bad man, is added after the manner of our beſt poets, and with the ſame kind of reflection and pathos.

Demeus! et cantu vocat in certamina divos.
Virg. vi. 172.

Demens! qui nimbos & non imitabile fulmen.
vi. 590.

So Homer frequently introduces Νήπιος. Νήπιοι. and Milton, *Fool*, *Madman*, &c. *Great Gorgon*, or, as Spenſer calls him, B. i. C. 5. St. 22. and B. 4. C. 2. St. 47. *Demogorgon*, is the prince and head of all the gentile deities, according to Boccace. This tremendous deity is mentioned in Boyardo, L. ii. C. 13.

—Jo voglio che me giuri
Per lo Demogorgone—
Sopra ogni fata è quel Demogorgone.—

If the reader will turn to Boccace, he will find that Demogorgon ſtands there the firſt and father of the gods: he will ſee too that Boccace took the name and hint from Lactantius, a ſcholiaſt on Statius, who does not name this *terribilis deus*, as Boccace calls him; this dreaded name, *quem ſcire nefaſtum*: at the mentioning of which name, *Cocytus quakes and Styx is put to flight.* I wonder therefore that Dr. Bentley ſhould take ſo eaſily for granted, that Boccace did invent this *ſilly word Demogorgon*, as he is pleaſed to expreſs himſelf: "Milt. ii. 964. *And the dreaded* "*name of Demogorgon*,] Lucan's famous witch "Erectho threatens the infernal powers that "were ſlow in their obedience to her, that ſhe "would call upon ſome being, *at whoſe name* "*the earth always trembled. Quo nunquam terra* "*citato Non concuſſa tremit.* But no ancient poet "ever names that being. Boccace, I ſuppoſe, "was the firſt that invented this ſilly word *De*"*mogorgon*, which our Spenſer borrowed of him, "iv. 2. 47."

Down in the bottom of the deep abyſs,
Where Demogorgon in dull darkneſs pent.

Whether Lactantius invented it I cannot ſay: See *Hygin. Fab. in Præfat. Ex* [Demogorgone] *et Terrâ Pytho.* But the place is interpolated, as Dr. Bentley knew very well. Lucan's verſes perhaps gave the hint,

—Paretis? an ille
Compellandus erit, quo nunquam terra vocato
Non concuſſa tremit, qui GORGONA *cernit apertam.*
Luc. vi. 744.

So that Demogorgon is the DEMON, *qui* GORGONA *cernit apertam*: or the Demon of the Gorgons. Tireſias likewiſe in Statius, conceals, but threatens this dreaded, this inutterable name:

Scimus enim et quicquid dici noſcique timetis,
Et turbare Hecaten; ni te Tymbraee vererer,
Et triplicis mundi ſummum, QUEM SCIRE NEFASTUM.

This line of Statius is very remarkable,

Et triplicis mundi ſummum, quem ſcire nefaſtum.

One would think that he alluded to that tremendous, unutterable name, the four-lettered name: *A name written that no man knew,* Revel. xix. 12. A name, that rightly pronounced, would work all miracles: if you believe the Jews.—The inchanter Iſmeno in Taſſo threatens the ſpirits with *the dreaded name* of Demogorgon; the whole paſſage of Taſſo is an imitation of Lucan, and Statius.

E sò con lingua anch' io di ſangue lorda
Quel NOME *proferir* GRANDE *e* TEMUTO:
A cui nè Dite mai ritrorſa, ò ſorda,
Nè traſcurato in ubbidir fu Pluto.

Canto xii. 10.

My tongue (if ſtill your ſtubborne hearts refuſe)
That ſo much dreaded name *can well repeat;*
Which heard, great Dis cannot himſelf excuſe,
But hither run from his eternal ſeat.

Fairfax.

Hence Milton, *the dreaded name of Demogorgon*: or from Spenſer, St. 43.

And threatned unto him the dreaded name *of Hecate.* This tremendous deity is mentioned too below, B. i. C. 5. St. 22. and B. iv. C. 2. St. 47.—But let us return to Archimago, whom we find in his ſtudy conſulting his magical books, from which chooſing out *few words moſt horrible,* certain myſtical words of inchantments, *he framed verſes and ſpells of them*; and thus Taſſo of the inchanter Iſmeno, Canto xiii. 6. *Mormorò potentiſſime parole:* or as Shakeſpeare learnedly and finely expreſſes it, 'muttering his unintelligible jargon.' *Carmen magicum volvit,* Seneca in Oedip. *Suſurramen magicum,* Apul. Met. 1.

—Obſcurum verborum ambage novorum
Ter novies carmen magico demurmurat ore.

Ov. Met. xiv. 57.

Tunc vox Lethaeos cunctis pollentior herbis
Excantare deos, confundit murmura primùm
Diſſona, & humanae multùm diſcordia linguae.

Lucan. vi. 685.

The next thing the inchanter does, is to call by name upon the infernal deities. So Medea in Seneca,

Vos precor vulgus ſilentum, voſque ferales deos,
Et Chaos caecum.—

And the witch in Lucan, vi. 694.

—Mox caetera cantu
Explicat Haemonio, penetratque in Tartara lingua:
Eumenides, Stygiumque nefas, paenaeque nocentum,
Et Chaos.——

And the prieſteſs in Virgil, iv. 510.

Stant arae circum, & crines effuſa ſacerdos
Ter centum tonat ore deos, Erebumque, Chaoſque,
Tergeminumque Hecaten.——

XXXVIII.

The one of them he gave a meſſage too,] It may not be improper to put the reader in mind that Spenſer's ſpelling is often for the ſake of the rhyme, and ſometimes for accent: So above St. 10.

But wander too and fro in waies unknowne.

But this rule is not always obſerved by him.

XXXIX.

He making ſpeedy way through ſperſed ayre,
And through the world of waters wide and deepe,
To Morpheus houſe doth haſtily repaire.
Amid the bowels of the earth full ſteepe
And low, where dawning day doth never peepe
His dwelling is; there Tethys his wed bed
Doth ever waſh, and Cynthia ſtill doth ſteepe
In ſilver deaw his ever-drouping bed,
Whiles ſad Night over him her mantle black doth ſpred.] 'Tis hardly poſſible for a more pictureſque deſcription to come from a poet or a painter, than this whole magical ſcene. Archimago calls to his aſſiſtance two infernal ſpirits, one of which ſtays with him, the other is ſent to the houſe of Morpheus,

The god of ſleep there hides his heavy head,
And empty dreams on every leaf are ſpread.

Virg. vi. 396.

He [i. e. the ſpirit ſent by Archimago] *making ſpeedy way through* SPERSED AIR—

This ſame expreſſion Fairfax has, xiii. 2.

Legions of devils by thouſands thither come,
Such as in ſparſed aire their biding make.

And the next verſe Milton has borrowed,

And through the world of waters wide and deep—
The riſing world of waters dark and deep.

Par. Loſt, iii. 2.

With reſpect to Milton's imitation, and his change of one of the epithets, with the reaſon of it; I have ſpoken already in critical obſervations on Shakeſpeare, p. 267. and in a letter to Mr. Weſt, concerning a new edit. of Spenſer—Next, this infernal imp arrives at the houſe of Morpheus: now here Spenſer acts as a Scholar and a poet ſhould act; which is to ſee what others have ſaid on the ſame ſubject, and then to imitate what beſt ſuits his ſubject.—When Juno wanted to lull the thunderer to repoſe, and to withdraw him from aſſiſting the Trojans, ſhe is thus deſcribed—

She ſpeeds to Lemnos o'er the rowling deep
And ſeeks the cave of Death's half-brother Sleep.
Sweet pleaſing Sleep (Saturnia thus began)
Who ſpreadſt thy empire oer each God and man—
Il. xiv. 264.

As Spenſer had no intent to characterize the Lemnians as ſluggards, he places the houſe of Morpheus amid the bowels of the earth. In the Odyſſey, Homer places the region of dreams at the ends of the earth, among the Cimmerians,

When lo! we reach'd old ocean's utmoſt bounds—
There in a lonely land, and gloomy cells,
The duſky nation of Cimmeria dwells:
The Sun ne'er views th' uncomfortable ſeats,
When radiant he advances, or retreats.
Hom. Od. xi. 13.

Ovid has tranſlated this paſſage of Homer, in Met. xi. 592. and ſo has Valerius Flacc. iii. 398. and Statius, Theb. x. 84. And likewiſe Arioſto Canto xiv. St. 102.—The reader at his leiſure may (if he pleaſes) compare theſe authors together. Let me add the dream of Chaucer, v. 136. pag. 405. Urry's edit.

Go bet, quoth Juno to Morpheus,
Thou knowſt him wel, the god of ſlepe—
This meſſenger toke leve and wente
Upon his way and nevre he ſtente,
Tyl he came to the darke valey—

And in the houſe of fame, v. 70. [pag. 458. Urry's edit.]

Unto the god of ſlepe anone,
That dwellith in a cave of ſtone,
Upon a ſtreme that cometh fro Lete,
(That is a flode of hell unſwete)
Beſide a folke men clepe Cimerie—

Beſide a folke—prope Cimmerios: as I elſewhere corrected and explained this paſſage: for Chaucer has tranſlated Ovid. Met. xi. 592. only he makes Morpheus the God of ſleep, and ſo does the moderns: but in Ovid Morpheus is one of the ſons of Somnus.

XXXIX.

There Tethys *his wet bed—*] In ſome editions 'tis printed *Thetis*. *Tethys*, was the wife of Oceanus, and is uſed for the ocean; *Thetis*, was a Nereid or ſea-nymph. But the blunder and confuſion is frequently made, and *Thetis* is printed for *Tethys*, often in Spenſer, and often in other poets: and this very blunder runs through Drayton's Polyolbion. I thought it not improper to mention this once for all, as this errour (as I ſaid above) runs through moſt of the editions of Spenſer, both here and in ſeveral other paſſages.

XL.

Whoſe double gates he findeth locked faſt,
The one faire fram'd of burniſht yvory,
The other all with ſilver overcaſt.] *Hear my dream* (ſays Socrates in Plato's Charmides) *whether it comes from the gate of horn, or from the gate of ivory:* i. e. whether true or falſe. The poets ſuppoſe two gates of Sleep, the one of horn, from which true dreams proceed; the other of ivory, which ſends forth falſe dreams. [Hom. Odyſs. τ′ 562. Virg. vi. 894.] But Spencer very judiciouſly varies from theſe poets; for he ſuppoſes the wicked Archimago not to have acceſs to truth in any ſhape; much leſs to thoſe dreams, which may be ſaid to come from the throne of Jupiter; but to thoſe only, which fill the imagination with vain and diſtracting images. The gates of horn may be imagined to ſend forth true dreams, from its tranſparency and ſimplicity; the gates of ivory, ſilver, &c. from its gaudy appearance, to ſend fallacious dreams. I find interpreters extremely puzzled to find a reaſon why Virgil makes Anchiſes diſmiſs his ſon and and the Sibyl through the ivory gate: it is (they ſay) undoing all he has done before, and giving the lye to the prediction of Anchiſes: quite otherwiſe, I think: 'tis only ſaying that the truth is a little embelliſh'd with the gaudy fictions of poetry. An hiſtorian might find his hero through the gates of horn: a poet muſt neceſſarily ſend him through the more beautiful gate, the gate of ivory, adorned and embelliſh'd with its proper fiction: and proper fiction beſt conveys truth.

Ibid.

Watching to baniſh Care—] I have printed Care, as a perſon, and one of the infernal imps of Night and Erebus: ſo it ſhould be printed in Horat. ii. 16.

—Curas laqueata circum
Tecta volantes.

And in L. iii. Od. 1. *Timor, Minae, Cura,* are all perſons of the ſame infernal ſociety.

XLI.

And more, to lulle him in his ſlumber ſoft,
A trickling ſtreame from high rock tumbling downe,
And ever-drizling raine upon the loft,
Mixt with a murmuring winde, much like the ſowne

Of ſwarming bees, did caſt him in a ſwowne.] Spenſer does not confine himſelf to the imitation of any one poet, but gathers the flowers of many. Thus Chaucer expreſſes himſelf in his deſcription of the houſe of Morpheus the God of ſlepe, as he names him:

Save that there werein a fewe welles
Came running fro the clyffes adowne
That made a dedly ſlepinge ſowne.

Obſerve here *Sowne*, which is Spenſer's word: though altered in ſome editions. Ital. *Suono.* Lat. *Sonus.*

Ibid.

—but careleſs Quiet lies.] QUIET, as a perſon: and thus it ſhould have been printed in Ovid. Met. xi. 602. *Muta Quies habitat.* Spenſer's epithet is much prettier. Thus Statius in the ſame deſcription, *Theb.* x. 89.

Limen opaca Quies, et pigra Oblivia ſervant.

Secura quies, is *Virgil*'s epithet. *Quies*, was worſhipped as a goddeſs, and had her temple near *Rome.* Arioſto has placed in his *Caſa del Sonno*, deſcribed Canto XIV. the imaginary beings, *Otio, Pigritia, Oblio, Silentio.*

XLII.

Whoſe DRYER *braine.*] i. e. too ſober. SICCIS *omnia nam dura deus propoſuit.* Hor. L. i. Od. 18.

XLIII.

Hether (quoth he) me Archimago SENT
He that the ſtubborn ſprites can wiſely tame,
He bids thee to him ſend for his intent
A fit falſe dreame, that can delude the ſleepers SENT.

The great enemy and impoſtor intended to *diſgrace* chriſtianity: to *delude* was the means; the end was to *diſgrace:* how ſhould he diſgrace Una? by ſullying her character. How lead the knight into diſgrace? by ſeparating him from truth. The allegory therefore points out the emendation. The rhyme too points out the emendation; for theſe jingling terminations (if poſſible) ſhould not conſiſt of words ſpelt alike: and Spencer always endeavours to avoid it, but his fetters often ſtick too cloſe. The words likewiſe are embarraſſed and may have, as they now ſtand, different meanings aſſigned, ex. gr. *a falſe dreame that may delude the* ſent or ſcent *of the ſleeper*: or, *of the ſleepers.*—But the correction is obvious with a little attention to the allegory and to Spenſer's manner of rhyming,

A fit falſe dreame, that can delude the ſleepers SHENT,

i. e. brought into diſgrace. The ſleepers were Una and the knight, whom he wanted to delude and to diſgrace: the intention of this enemy was to bring a reproach upon chriſtianity: *that the way of* TRUTH *might be evil ſpoken of.* 2 Peter ii. 2. See *Shend* in the Gloſſary: 'tis a word frequently uſed by Spenſer: though the firſt time the printer ſaw it he blundered; perhaps the word above (as uſual) caught his eye. The ſame blunder was made in Shakeſpeare, viz. *ſent* for *ſhent:* See Critical Obſervations on Shakeſpeare, page 193. Methinks the allegory, as well as the propriety and rhyme, all lead us to this eaſy correction.

XLIV.

The God obayde, and calling forth ſtraight way
A diverſe dreame *out of his priſon darke*] A dream that would occaſion diverſity and diſtraction: or from the *Ital. Sogno diverſo*, a frightful, hideous dreame.

Cerbero fiera crudele e diverſa.
Dante, Infern. C. vi.

Comincia un grido orribile e diverſo.
Bern. Orl. Inn. L. 1. C. 4. St. 66.

Stava quel moſtro crudele e diverſo.
L. 1. C. 6. St. 74.

XLV.

And fram'd of liquid ayre her tender parts] This viſionary phantom deck'd out like Una, ſeems imaged from Homer, Virgil, and Taſſo.

That weaker ſence--Should rather have been thus,

That th' weaker ſence it would have raviſht quight.

The weaker ſence, as oppoſed to the ſenſe of reaſon and underſtanding: but this particle and others he often omits, as the reader will ſee hereafter, much to the detriment and perſpicuity of the ſentence.

Αυτὰρ ὁ εἴδωλον τεῦξ' ἀργυρότοξος Απόλλων,
Αυτῷ τ' Αινείᾳ ἴκελον ϗ τεύχεσι τοῖον. Iliad. v. 409.
Ειδωλον ποιησε, δέμας δ' ἤϊκτο γυναικί. Od. iv. 796.

Tum dea nube cavâ tenuem ſine viribus umbram
In faciem Aeneae (viſu mirabile monſtrum)
Dardaniis ornat telis, &c. Aen. x. 636.

Queſti di cava nube ombra leggiera
(Mirabil moſtro) in forma d' huom compo ſe.
Gierus. Lib. vii. 99.

XLVI.

Now when that ydle dreame] *Imago vana.* Horat. iii. Od. 27. v. 40.

Ibid.

And that new creature born without her dew] *i. e.* born without thoſe *due* and proper qualities of a real woman: for *real* ſhe was not, but as Homer calls the like airy phantom, Ειδωλον, and Virgil *tenuis umbra:* and as our poet calls her ſoon after, *a miſformed ſpright*, and *miſcreated faire.* εἴδωλον ἀμαυρόν. Hom. Od. iv. v. 824.

> ——*dat inania verba,*
> *Dat ſine mente ſonum.*

So this *Idole*, this *new creature*, this phantom, had words, but not DUE words, [*inania verba*] ſound, but not DUE ſenſe.—This I take to be the meaning; the reader is however to think for himſelf.

XLVII.

The one upon his hardie head him plaſte.] Archimago bids the idle dream fly way, &c. Βάσκ' ἴθι, οὖλε Ὄνειρε—— i. e. *Go, idle dream.* The dream goes and places himſelf upon the knight's head, the ſeat of the ſoul and of the imagination: Στῆ δ' ἄρ' ὑπὲρ κεφαλῆς. Hom. Il. ii. 20. Who can doubt but our poet had Homer in view?

XLVIII.

And eke the Graces—] The Graces were at the wedding of Cadmus, and they ſung

> Ὅττι καλὸν, φίλον ἐστί· τὸ δ' οὐ καλὸν, οὐ φίλον ἐστίν.
> Theog. v. 14.

The uſual burthen of the nuptial ſong was, *Iö Hymen, Hymenaee.* Homer in the deſcription of the ſhield of Achilles mentions this nuptial ſong, πολὺς δ' Ὑμέναιος ὀρώρει, Hom. σ. 493. And Milton copied from the ſhield of Achilles in the viſion ſhewn to Adam, Parad. L. xi. 590.

> *They light the nuptial torch, and bid invoke*
> *Hymen, then firſt to marriage rites invok'd.*

But if Hymen then was firſt invoked, how, comes it that he ſays, B. IV. v. 710.

> *Here in cloſe receſs——*
> *Eſpouſed Eve deck'd firſt her nuptial bed;*
> *And heavenly choirs the hymenean ſung.*

Poets are to be underſtood with ſome latitude and liberality: the former is literally and ſtrictly to be taken, not ſo the latter. 'Twas uſual likewiſe at their weddings to ſtrow flowers, and hang garlands at their doors; and at their feſtivals to crown themſelves with ivy, which was ſacred to Bacchus: hence he adds,

> *Whilſt freſheſt Flora her with yvie garland crown'd.*

L.

He thought have *ſlain her in his fierce deſpight.*] So the firſt and ſecond editions in quarto. But the folios of 1609, 1611, 1617, and Hughes' edition all read,

> *He thought t'have ſlain her——*

which I am apt not to think (however proper it may appear) our poet's reading: for *to*, the ſign of the infinitive mood, is often omitted by him: *ex. gr.*

> *did weene the ſame*
> Have *reft away with his ſharp rending clawes.*
> B. I. C. 3. St. 41.

> *And therewith thought*
> *His curſed life out of her lodg* have *rent.*
> B. II. C. 8. St. 32.

> *That in her wrath ſhe thought them both* have *thrild.*
> B. IV. C. 7. St. 36.

Other inſtances may be added hereafter.

LI.

Tho can ſhe weepe.] Then ſhe began to weep: then ſhe did weep. So the Greeks, φιλεῖ, οἶδε, ἐπίσταται, πέφυκε, ἤρξατο, &c. So the Latins, *novit*, *amat*, *potuit*, *gaudet*, &c. which joined to the verb, add nothing to the ſignification.

LII.

Your owne deare ſake——] This is falſe; for Una knew not St. George, till ſhe came to Fairy court. The lying phantom breaks off her diſcourſe therefore, leaſt ſhe ſhould diſcover too much: and the whole is finely conducted by the poet.

LIII.

——*Yet ſince no' untruth he knew.*] So the two old editions in quarto: but the folios read.

> ——*Yet ſith n' untruth hee knew.*

LIV.

Aſſure yourſelf it fell nor all to ground.] This is a ſcripture phraſe. 1 Sam. iii. 19. *And Samuel grew, and the Lord was with him, and did let none of his words fall to ground.* LXX. οὐκ ἔπεσεν ἐπὶ τὴν γῆν. 'Tis a phraſe uſed likewiſe by Apollonius, iv. 389.

> ——τὰ μὲν οὐ θέμις ἀκράαντα
> Ἐν γαίῃ πεσέειν.

> ——*nec iſta fas irrita*
> *Humi cadere.*

CANTO

CANTO II.

I.

B*Y this the northerne wagoner had ſet*
His ſevenfold teeme, behind the ſtedfaſt ſtarre,
That was in ocean waves yet never wet;
But firme is fixt, and ſendeth light from farre
To all, that in the wide deepe wandring arre.] *The northerne wagoner*, i. e. *Arctophylax*, *Bootes*, or as he is called in Latin, *Bubulus*, *plauſtri cuſtos* &c. *His ſeven-fold teme*; *Septem triones.* He ſeems to have Ovid, Met. x. 446. in view.

Tempus erat, quo cuncta ſilent, interque triones
Flexerat obliquo plauſtrum temone Bootes.

And Homer, Il. σ'. 487.

Ἄρκτον θ', ἣν καὶ ἄμαξαν ἐπίκλησιν καλεῦσιν,

—— —— —— —— ——

Οἴη δ' ἄμμορός ἐστι λοετρῶν ὠκεανοῖο.

Οἴη—*The chiefly obſerved ſtar that was never yet wet in ocean waves*; or, *the only conſtellation here by Homer enumerated.* Ovid, Met. xiii. 293.

Immunemque aequoris arcton.

And Virgil, G. i. 246. in the plural number, meaning the greater and leſſer bear,

Arctos oceani metuentes aequore tingi.

'Twas a vulgar, and almoſt eſtabliſhed opinion, that the ocean ran round the earth as an horizon, and divided the upper from the lower hemiſphere: hence *oceanus*, *aequor* &c. are often by aſtronomical writers uſed for the horizon.—By *the ſtedfaſt ſtarre*, Spenſer means the pole ſtar, or the ſtar in the tail of the leſſer bear, called Cynoſura, ναύτησιν ἀρείων. See Cicer. Nat. Deor. ii. 41. with the notes of Davis. and Manil. i. 309.

Ibid.

And chearefull chaunticlere with his note ſhrill
Had warned once, that Phoebus fiery carre,
In haſt was climbing up the eaſterne hill.] *Once*, i. e. once for all: had given full and ſufficient warning. *Chanticlere* is the name his admired Chaucer, in the Nonnes Prieſts Tale, gives the Cock.

That Phoebus fiery carre in haſt was climbing up—Thus Apollo directing Phaeton,

Ardua prima via eſt; et qua vix mane recentes
Enitantur equi. Ovid. Met. ii. 63.

The poets frequently expreſs themſelves as Spenſer.

Ἦμος δ' ἠέλιος μέσον οὐρανὸν ἀμφιβεβήκει.

Cum ſol medium caelum conſcenderat.
Hom. Il. ϑ' 68.

Sol medium caeli conſcenderat igneus orbem.
Virg. viii. 97.

Dr. Bentley cites this paſſage of Spenſer in his note on Milton, iv. 777.

Now had Night meaſur'd with her ſhadowy cone
Half way up hill *this vaſt ſublunar vault.*

Fairfax (a great imitator of Spenſer, and who often leaves his original for the ſake of his imitations) has the ſame expreſſion, i. 73.

Meane while the carre that beares the light'ning brand,
Upon the eaſtern hill was mounted hie.

II.

Who all in rage to ſee his ſkilfull might
Deluded ſo, gan threaten helliſh paine—] Nothing is more common in the account of ancient enchantments, than for the conjurers to threaten the Spirits, as if they held them in the moſt ſervile obedience by the power of their ſpells; ſo Tireſias threatens the infernal ſpirits in Statius, and in Seneca; ſo the witch Erictho in Lucan; ſo Iſmeno in Taſſo, xiii. 10. So Proſpero threatens Ariel,

If thou more murmureſt, I will rend an oak,
And peg thee in his knotty entrails.
Shak. Temp. Act. i.

IV.

Riſe, riſe, unhappy Swaine,
That here wax OLD *in ſleepe, whiles wicked wights*
Have knit themſelves in Venus ſhameful chaine.] The Magician having decked out one phantom like to Una, now forms another like a young Squire: theſe viſionary idols he puts to bed together, and then awakens the red-croſſe knight, and tells him that he *here waxes* OLD—how this can be ſpoken with any degree of propriety I can't determine—the ſenſe leads him to ſay, that *he lies alone*, whilſt two wicked creatures are in bed *together*.

There is no writer that has ſo many latin idioms in his poem as Spenſer; ſome of theſe I ſhall point out to the reader, many more I ſhall leave to his own finding out: for 'tis tedious and irkſome to dwell on ſubjects, that require only to be now and then properly hinted at; and ſome compliment is to be paid to the reader's underſtanding. The paſſage now before us, ſeems to require this ſenſe, namely, that the knight ſleeps *alone* without a bed-fellow, whilſt Una has got one and lies *warm*. *Frigidus* in latin means to be alone, to *wax* COLD for want of company. So the chaſt Penelope uſes this word, when ſhe writes to her abſent lord,

Non ego deſerto jacuiſſem FRIGIDA *lecto.*

i. e. I ſhould not have WAXED COLD, by lying alone—So again in the Art of Love:

Tempus erit, quo tu, quae nunc excludis amantes,
Frigida deſertâ nocte jacebis anus.

Which Jonſon thus tranſlates in his Epicene, or Silent Woman: 'She that now excludes her 'lovers, may live to lie a forſaken beldame in a frozen bed.'

Other poets too have the ſame expreſſion.

—Ille notis actus ad Oricum
Poſt inſana caprae ſidera, FRIGIDAS
NOCTES *non ſine multis*
Inſomnis lacrymis agit. Hor. L. iii. Od. 7.

i. e. *Cold nights*, becauſe he lay alone.

Contemnuntque favos, et frigida *tecta relinquunt.*
Virg. G. iv. 104.

frigida, i. e. deſerted.

Radix ſtultitiae cui frigida *ſabbata cordi.*
Rutil. Itin. i. 389.

Rutgerſius ſeems to me to have very rightly explain'd Horace according to this ſenſe,

—O Puer, ut ſis
Vitalis metuo, et [lego, *aut*] *majorum ne quis amicus*
FRIGORE *te feriat.* Sat. L. ii. i. 61.

Two things Trebatius fears for his friend Horace, one, leaſt he ſhould not be long-lived: the other, leaſt his good friends ſhould deſert him: *ne quis ex majoribus tuis amicis amicitiam tuam renunciet:* perhaps meaning his friend Mecenas. So Perſius, Sat. i. a perpetual imitator of Horace.

Vide ſis ne majorum tibi forte
Limina frigeſcant.

As *frigeſcere* means to be deſerted, to be left alone, *to wax* COLD: ſo *fervere*, is to be frequented, *to wax* WARM. *Opere omnis ſemita fervet*, i. e. is full and frequent, *waxes warm*. Virg, Aen. iv. 407. I could bring more inſtances, if I pleaſed, but the reader muſt gueſs, that I believe Spenſer's original reading was,

Riſe, riſe, unhappy ſwaine, [*wights*
That here WAX COLD *in ſleepe, whiles wicked*
Have knit themſelves in Venus ſhamefull chaine.

Perhaps 'twas written in Spenſer's copy *wax cold*, one of the ſtrokes of the *x* being ſeparated from the other. So that the miſtake was eaſy, as the received reading carries with it ſome glimmering of ſenſe. But no poet borrows ſo much from learned languages as Spencer, which makes his diction often hard to be underſtood without this previous knowledge: So that to underſtand him, we muſt frequently tranſlate him into ſome other language. Let us here make experiment and then ſee how proper the phraſe is—*That here wax cold in ſleep*, i. e. *qui frigidus jaces lecto deſerto*; according to Ovid: or according to Horace, *qui frigidam noctem agis*. If this phraſe ſhould ſtill ſound ſtrange in Engliſh, 'tis becauſe the Engliſh reader is unacquainted with Spencer's manner of borrowing from the latin idiom. Many like inſtances may be heaped up: *ex. gr.*

To fill his bags, and richeſſe to COMPARE [i. e. *divitias comparare.*] B. i. C. 4. St. 28.

Nor that ſage Pylian ſyre, which did ſurvive
Three ages, ſuch as mortal men CONTRIVE. i. e. *qualia ſeculâ mortales* CONTRIVERUNT. [Shakeſpeare has borrowed this phraſe from Spenſer, as I have already mentioned in critical obſervations, &c.] B. ii. C. 9. St. 48.

Where he through fatal error *long was led.* [This the reader muſt tranſlate into latin, before he can underſtand it. *Error*, means a wandring voyage; *fatall*, ordered by the Fates, or decrees of Providence. Virg. vi. 532. *Pelagine venis erroribus actus, An monitu divûm?* i. 32. *multoſque per annos* ERRABANT ACTI FATIS *maria omnia circum.*] B. iii. C. 9. St. 41.

Other paſſages will be mentioned in their proper places.

V.

The eye of reaſon was with rage yblent.] i. e. blinded: or confounded. *The eye of reaſon.* τὸ νοερὸν ὄμμα. M. Anton. iv. 29. *The minds eye.* Shak. Hamlet. ὡς ἐν σώματι ὄψις, ἐν ψυχῇ νοῦς. Ariſt. Eth. L. i. C. 6.

VI.

Returning to his *bed in torment great,*
And bitter anguiſh of HIS *guilty ſight;*
He could not reſt, but did his *ſtout heart eat.*] Perhaps *his* in the firſt and third line, occaſioned the printing *his* in the ſecond line, inſtead of, *this guilty ſight*. THIS occaſioned him *to eat his heart*. Homer uſes the ſame expreſſion, Il. ώ. 129.

Τέκνον ἐμὸν, τέο μέχρις ὀδυρόμενος ϗ ἀχεύων,
Σὴν ἔδεαι κραδίην.

Mi fili, quouſque lugens et moerens tuum edes cor.

Θυμοβόρου ἔριδος, *animum—rodentis contentionis.* Il. ή. 210. *Mordaces ſollicitudines*, Horat. L. i. Od. 18. Bellerophon, who fell on the Alean field, there remained in ſolitude, ὃν θυμὸν κατέδων, *ipſe ſuum cor edens.* Il. ζ 201. Pythagoras ordered his diſciples, *not to eat the heart.* [Laërt. viii. 17.] i. e. not to diſquiet themſelves with *heart-eating* cares. The Latin poets are fond of the expreſſion,

—Si quid
Eſt animum, *differs curandi tempus in annum?*
Hor. i. Ep. 2. 39.

—Multuſque viri cunctantia corda
Eſt *dolor.* Valer. Flacc. iii. 693.

According to the reading of *Heinſius.* And thus Virgil, xii. 801. *Nec te tantus edat tacitam dolor.* Our poet uſes the like again, B. 6. C. 9. St. 39.

—And even for gealouſie
Was readie oft his own hart to devoure.

Ibid.

At laſt faire Heſperus *in higheſt ſkie*
Had ſpent his lampe, and brought forth *dawning light.*] *Brought forth,* i. e. introduced, uſhered in. Should not our poet have rather ſaid, *Lucifer?* So Ovid. Epiſt. xviii. 112. *Praevius Aurorae Lucifer.* Again Faſt. v. 547.

—Jubar aequore tollit
Candida, Lucifero praeveniente, *dies?*

And Virg. ii. 802.

Jamque jugis ſummae ſurgebat LUCIFER *Idae*
DUCEBATQUE DIEM.

Ducebat diem, i. e. *brought onward, introduced,* &c. our poet's very expreſſion. 'Tis likewiſe the very etymology of *Lucifer,* φωσφόρος. Cicero, Nat. Deor. ii. 20. *Stella Veneris, quae* φωσφόρος *Graecè, Lucifer Latinè dicitur, cum antegreditur ſolem: cum ſubſequitur autem, Heſperos.* However as Venus from her appearance is named Lucifer and Heſperus, poetical liberty may perhaps excuſe the inaccuracy; ſhe being differently named according to her different appearance: to which Milton alludes, V. 166.

Faireſt of Stars, laſt in the train of Night,
If better thou belong not to the dawn,
Sure pledge of day—

VII.

Now when the roſy-fingred Morning faire,
Weary of aged Tithones ſaffron bed,
Had ſpred her purple robe through deawy aire,
And the high hils Titan diſcovered.] The deſcriptions of Aurora leaving the ſaffron bed of Tithonus [ſee Virg. iv. 584.] and with her roſy hands opening the gates of light, are too frequent to want explanation in the poets.—He adds, *The high hils Titan* diſcovered: and below C. 3. St. 21.

Now when broad day the world diſcovered *has:*

This is Virgilian.

—Ubi primos craſtinus ortus
Extulerit Titan, radiiſque retexerit *orbem.*
Aen. iv. 119.

There are none of Virgil's tranſlators, that have ſo faithfully expreſſed his meaning as Spenſer. Even Dr. Trap, who profeſſes a more litteral verſion, and is not fettered with rhime, thus leaves his author's ſenſe, and puts in ſomething of his own,

Soon as to-morrow's Sun his riſing beams extends.

But *tego* is to cover; *retego,* to diſcover: *figo,* to hang up; *refigo,* to take down, *&c.* And as Night with her dark mantle is deſcribed to have covered the face of the earth; ſo the ſun takes off the mantle, and *diſcovers* the beauties of nature.—I thought this ſhort obſervation not unneceſſary, if only to ſhew the inaccuracy, not to give it a harſher name, of our preſent tranſlators of poets.

VIII.

His light-foot ſteed] Ωκύπȣς ἵππος. Homer.

The victor ſpurr'd againe his light-foot ſteed.
Fairf. vi. 36.

IX.

For her he hated as the hiſſing ſnake.] Proverbially. *Cane pejus et angue.* Hor. Ep. xviii. Lib. 1.

XI.

But now ſeemde beſt the perſon to put on
Of that good knight—] *The perſon to put on,* is a Latiniſm, *Perſonam induere.*

Ibid.

Upon his coward breſt
A bloody croſſe—] The verb is to be ſupplied; *upon his coward breaſt* he bore, he had, there was, or *he put on,* to be ſupplied from the firſt verſe. Such elliptical phraſes are frequent in the learned languages, of which Spenſer is a great imitator. Beſides theſe kind of expreſſions delay a reader, and make him think a little.

XII.

Full large of limbe and every joint
He was, and cared not for God or man a point.]

This is exactly the picture of the atheiſtical and giant-like Capaneus, in Statius; of Mezentius in Virgil: Boyardo and Arioſto have likewiſe their atheiſtical and blaſpheming Sarazins.

XIII.

Hee had a faire companion of his way,
A goodly lady clad in ſcarlet red,
Purfled with gold and pearle of rich aſſay,

And like a Perſian mitre on her hed
Shee wore, with crowns and owches garniſhed.] As things are ſometimes known, and always illuſtrated by their oppoſites, 'tis very entertaining (as I ſaid above, and ſhall ſay again) to compare oppoſitions: by way therefore of contraſt and oppoſition compare theſe two characters, the impious Sansfoy, who cared not for God or man a point; *contemptor ſuperûm*; with the pious knight: and let this gorgeous lady, in ſcarlet red, be ſet in oppoſition to Una; unity, chriſtian truth, and humility. This goodly lady, for ſo ſhe ſeemed, is Dueſſa, doubleneſſe, falſhood, and the ſcarlet whore in the Revelation. τό, τε γὰρ ἀγαθὸν, ἁπλοῦν· [Una] τὸ δὲ κακὸν πολύμορφον. [Dueſſa] Ariſtot. Ethic. Eudem. L. vii. C. v.

Εσθλοὶ μὲν γὰρ ἁπλῶς, παντοδαπῶς δὲ κακοί.
Ariſt. Eth. Nicom. L. ii. C. 6.

And like a Perſian mitre on her head
She wore, with crowns and owches garniſhed,

On her head ſhe wore what reſembled a Perſian mitre or tiara.—*like a garland made.*
B. i. C. 7. St. 4.

i. e. what reſembled a garland. See too B. i. C. 10. St. 12.

Her Perſian mitre, he ſays, was garniſhed with crowns and owches, which *her laviſh lovers gave*, i. e. the Roman emperors, the Gothic kings, her devotees, *&c.*—Conſtantine in particular.—I cannot help obſerving, that at the coronation of the Pope, two cardinal deacons take off his mitre and place on his head the tiara, which is a high-raiſed cap, encircled with three CROWNS AND ORNAMENTED WITH JEWELS;—*with crowns and owches garniſhed.* This tiara or triple crown emblematically, they ſay, repreſents his three-fold authority, *viz.* high prieſt, judge, and legiſlator of all chriſtians. The reader may think I refine too much, if I imagine that Spenſer alludes to this three-fold aſſumed character of the Pope: when he (in deſcribing, *Orgoglio*, THE MAN OF SIN, who takes Dueſſa for his leman, and compleats the picture of the ſcarlet whore) thus deſcribes him,

—His ſtature did exceed
The hight of THREE *the talleſt ſonnes of mortal ſeed.*
B. i. C. 7. St. 8.

But however as I am got now in the midſt of myſtery, I cannot help tranſcribing a note from Scaliger on Revelat. xvii. 5. *And upon her head was a name written* MYSTERY. *Feu Monſieur de Montmorency eſtant à Rome du temps qu'on parloit librement et du S. Petre et du S. Siege, apprit d' homme digne de foy, qu' à la verite le* TIARE *pontifical avoit eſcrit au frontal en lettres d'or* MYSTERIUM: *et que depuis le tiare ayant eſte refaict par Jules, au lieu de* MYSTERIUM *il y auroit mis ſon nom en lettres de diamantes* JULIUS PONTIFEX MAXIMUS.

XVI.

As when two rams, ſtird with ambitious pride,
Fight for the rule of the rich fleeced *flocke,*
Their horned fronts ſo fierce on either ſide,
Doe meete, that with the terror of the ſhocke
Aſtonied both, ſtands fenceleſſe *as a blocke,*
Forgetfull of the hanging victory.] This is the pointing and reading of the 1ſt quarto, the 2d quarto *ſtand ſenceleſſe*: and ſo Spenſer corrected it among the faults eſcaped in the print. *The rich-fleeced flock*, I have printed as a compounded word, ſo the Greeks χρυσόμαλλος, &c. This kind of compariſon with a little change we have again.

As two fierce bulls, that ſtrive the rule to get
Of all the herd, meete with ſo hideous maine
That both rebutted, tumble on the plaine.
B. iv. C. 4. St. 18.

And it ſeems to be imaged from the following poets.

Ἂψ δ' αὖτις συνόρουσαν ἐναντίοι, ἠΰτε ταύρω
Φορβάδος ἀμφὶ βοὸς κεκοτηότε δηριάασθον.

Mox tamen impetunt adverſi [ſoone meete they both] *proinde atque pares tauri* [as when two bulls] *Qui de vacca paſcuali decertant violentius* [who fight for the rule of the herd] Apollonius, ii. 88.

Ac velut ingenti Sila ſummove Taburno
Cum duo converſis inimica in proelia tauri
Frontibus incurrunt, pavidi ceſſere magiſtri:
Stat pecus omne metu mutum, muſſantque juvencae,
Quis nemori imperitet, quem tota armenta ſequantur.
Virgil. xii. 715.

Non aliter fortes vidi concurrere tauros,
Cum pretium pugnae, toto nitidiſſima ſaltu,
Expetitur conjux: ſpectant armenta, paventque
Neſcia quem maneat tanti victoria regni.
Ovid, Met. ix. 46.

Non ſic ductores gemini gregis horrida tauri
Bella movent: medio conjux ſtat candida prato
Victorem exſpectans. Statius vi. 864.

XVII.

Each others equall puiſſaunce envies,
And through their iron ſides with cruelties
Does ſeeke to perce: repining courage yields
No foote to foe: the flaſhing fier flies
As from a forge out of their burning ſhields,
And ſtreams of purple bloud new dies *the verdant field.*] So the 1ſt and 2d quarto editions: and likewiſe the folios, excepting that they read, *new die. Cruell ſpies* is the poet's own correction among

among the faults eſcaped in the print: and he uſes it again in B. iii. C. 1. St. 36. *with her two crafty* ſpies *ſhe ſecretly would ſearch each dainty lim.* Where ſee the note. The meaning is, each envies the other's equal valour, and each does ſeek with cruell eyes, [*Sortitus fortunam oculis*] to pearce through the other's ſides, which are armed with iron. He ſeems plainly to have Homer in view, where Achilles is deſcribed brandiſhing his deadly dart againſt Hector,

> Φρονέων κακὸν Ἕκτορι δίῳ,
> Ἐισορόων χρόα καλὸν ὅπῃ ἔιξειε μάλιστα.

Struens malum Hectori nobili, Rimans oculis corpus pulcrum, ubi acciperet vulnus facillime. Il. χ´ 320. Or Virgil's expreſſion, Æn. XI. 748.

> *—Partes rimatur apertas,*
> *Quà vulnus lethale ferat.*

Or his deſcription of Aeneas ſhaking his mortal ſpear, and marking out *with cruel ſpies* the deſtined wound,

> *Cunctanti telum Aeneas fatale coruſcat,*
> *Sortitus fortunam oculis; et corpore toto*
> *Eminus intorquet.* xii. 919.

Let me add, Arioſt. Orl. Fur. xlvi. 118.

> *Con le pungenti ſpade incominciaro*
> *A tentar dove il ferro era piu raro.*

Repining courage, virtus indignata; illi indignantes.

XVIII.

Had not that charme from thee forwarned *itt:*
But yet I warne *thee*—] *Forwarned*, cannot ſurely be the true reading: but *forewarned* may, which ſignifies the ſame as *forewarded*, i. e. warded it off, guarded it beforehand.

Ibid.

And glauncing downe his ſhield, from blame him fairely bleſt.] *i. e.* The ſhield [and 'tis well known what ſhield he bears] preſerved him, like ſome amulet or charm, which were carried about as bleſſings and ſecurities againſt harm and injury. The ſame expreſſion is in B. iv. C. 6. St. 13.

XIX.

And at his haughtie helmet making mark
So hugely ſtroke, *that* it *the ſteele did rive,*
And cleft his head.] I would delay the reader a moment to conſider the conſtruction; and to ſee how learned our poet really is in ſome paſſages, which would be loſt to an ordinary reader. So juſt above, St. 18.

> *Therewith upon his creſt*
> *With rigor ſo outrageous he* ſmitt,
> *That a large ſhare it hewd out of the reſt.*

The particle *it*, in both theſe places, is to be referred to the ſubſtantive included in the preceding verb. *So hugely ſtroke, that* it, *viz.* the ſtroke. *So outrageous he ſmitt, that* it, *viz.* his ſword, which he ſmote with. Compare B. ii. C. 8. St. 38. B. 4. C. 6. St. 13. and B. v. C. 7. St. 33. The father of all poetry and poetical diction, has given great ſanction to this manner of expreſſion,

> Ἐι δ᾽ ἄγ᾽ ἐγὼν ἀυτὸς ΔΙΚΑΣΩ, καὶ μ᾽ ὄυτινα φημὶ
> Ἄλλον ἐπιπλήξειν Δαναῶν· ΙΘΕΙΑ γὰρ ἔσται. Il. ψ´ 579.

Eia verò age ego ipſe dijudicabo; *et me nullum puto Alium increpaturum Danaorum: rectum* [*viz. judicium*] *enim erit.*

The adjective ἰθεῖα, in the latter part of the ſentence, agrees with δίκη tacitly ſignified in δικάσω. and thus *Euſtathius*, ὑπακουστέον ἡ δίκη, ἣ λεληθότως ἐνοῦσα ἐν ῥήματι δικάσω. Let me hence vindicate and explain a paſſage in Ovid, Art. Amat. L. i. 285. which has puzzled the commentators.

> *Myrrha patrem, ſed non* quo *filia debet*, amavit.

i. e. *Sed non quo amore*, &c. the ſubſtantive is to be ſupplied from the verb, in which it is included.

Ibid.

He tumbling downe ALIVE,
With bloody mouth his mother earth did kiſs,
Greeting his grave: his grudging ghoſt did ſtrive—] See how unpoetical and without any idea or proper image this word ALIVE comes in juſt after 'tis ſaid *his head was clefte*; conſider likewiſe if 'twas away, or if 'twas ſaid, *He immediately or ſtraightway tumbling down*, &c. how properly then the ſentence would proceed: and thus he ſeems to me to have expreſſed himſelf, with an old word 'tis true, which however he frequently uſes in this poem; but the printer or tranſcriber puzzled at firſt, or ſlightly caſting his eye on it, gave us inſtead of BILIVE, ALIVE, preſerving at the ſame time as many letters, as he well could preſerve.

> *He tumbling down* BILIVE
> *With bloody mouth his mother earth did kiſſe.*

He ſeems to have Virgil in view, Aen. xi. 418.

> *Procubuit moriens et humum ſemel ore momordit.*

So in the epithet *grudging ghoſt*,

> *Vitaque cum gemitu fugit* indignata *ſub umbras.*
> The laſt line in the Æneid.

> *Beſtemmiando fuggi* l'alma ſdegnoſa.
> The laſt line but one in Orl. Furios.

XX.

Like the old ruins of a broken towre.] Statius, ix. 554.

Ruit haud alio quàm celſa fragore
Turris, ubi innumeros penitus quaſſata per ictus
Labitur, effractamque aperit victoribus urbem.

See this alluſion more fully expreſſed, B. i. C. 8. St. 23.

XXII.

And fortune falſe betraide me to thy *powre,*
Was (o what now availeth that I was!) The 1ſt edit. *thy powre*, the 2d together with the Folios, *your:* which I think Spenſer's own correction.

Was (o what now availeth that I was!)

This is a pathetical manner of correcting herſelf, and frequently uſed.

—Filium unicum adoleſcentulum
Habeo—ah! quid dixi habere me? immò habui, Chreme. Terent. Heaut. Act. i.

Was (ay the while, that he is not ſo now!)
B. ii. C. 1. St. 50.

She while ſhe was (that was, a woful word to ſaine!)
Spenſ. Calend. Novemb.

Verolam I was, (what bootes it that I was?)
Ruines of Time.

Iſabella ſon io; che figlia fui
Del re mal fortunato di Gallizia:
Ben diſſi fui, c'or non ſon più di lui—
Arioſto, Orl. Fur. xiii. 4.

Caro eri à la mia donna. Ah! perche mia
La dirò più, ſe mia non è più quella? Ibid. xlv. 94.

Viſſi, e regnai, non vivo or più, ne regno:
Ben ſi può dir, noi fummo— Taſſo xix. 40.

Vixi: fuimus—fuimus Troës, fuit Ilium.
Virg. ii. 324.

There was (o ſeldom bleſſed word of Was!)
Sydn. Arcad. p. 83.

In Theſſalia there was (well may I ſay there was) a prince (no, no prince,) whom bondage wholly poſſeſſed, &c.) Sydn. Arcad. p. 83.

So Muretus in his Epigram on Raphael.

Sum Raphäel: hei mi! quid loquor? immo fui.

XXIV.

With love long time did languiſh as the ſtricken hind.] *As the ſtricken hind*, litterally from the Italian poet. *Come cervo ferito.* Orl. Furios. C. xvi. St. 3. See too Orl. Innam. L. i. C. 5. St. 19. Virg. iv. 68. *Qualis conjectâ cerva ſagittâ.* Again Æn. xii. 856. And Spenſer, B. iv. C. 1. St. 49.

XXV.

Who, whiles he livde, was called proud Sansfoy—] All the vile affections of the mind, all perturbed and horrid ideas are, by a very eaſy allegory, and literally according to the poets and mythologiſts, offsprings of darkneſs, or Erebus: Such for example are, the *faithleſs*, the *joyleſs*, the *lawleſs* or diſobedient: and ſuch are theſe three brethren, all born of *one bad Sire:* Sansfoy, the unfaithful; Sansjoy, the joyleſs; (for according to the apoſtle, Gal. v. 22. *The fruits of the ſpirit is love*, JOY, &c. and the goſpel is called *glad tidings*, &c.) Sanſloy, the lawleſs. [1 *Tim.* i. 9. *The lawleſs and diſobedient.* *Tit.* i. 16. *abominable and diſobedient, and unto every good work reprobate.*] Our knight unaſſiſted by Una is more than a match for the open violence of any of theſe brethren, though he becomes an eaſy prey to hypocriſy and fraud and pride. I have mentioned above that Dueſſa is decked out, as the ſcarlet whore in the Revelation; her knight being ſlain ſhe inveigles the Chriſtian, of too eaſy a faith now his Una is abſent; and tells him a ſtory, mixt with truth and falſhood: that ſhe was an emperor's daughter; the emperor of Rome's; or rather the offspring of the Pope: ſee St. 22. and that ſhe was betrothed to a mighty king, but before ſhe could be married her deareſt lord fell into his enemies hands and was ſlain.—Is not the allegory, that the Pope deſigned to make himſelf univerſal biſhop over the Greek and Eaſtern churches, as he had already over the Weſtern; but before this could be compleated, the Greek and Eaſtern Chriſtians fell under the power and cruelties of the Saracens and Turks?

XXVI.

In this ſad plight, friendleſſe, unfortunate,
Now miſerable I Fideſſa DWELL—
He in great paſſion all this while did dwell.] *Dwell* ſignifies, to remaine, to continue, *&c.* See Junius. 'Tis frequently ſo uſed in our poet. But here is a fault in the rhime, for the ſame word in the ſame ſignification rhimes to itſelf: perhaps he wrote,

Now miſerable I Fideſſa FELL,

i. e. In this ſad plight, friendleſſe, unfortunate, I the *now miſerable* Fideſſa fell, *&c.* Spenſer always avoids the fault, if he well can, but ſometimes he finds it impracticable.

XXVII.

—So dainty, they ſay, maketh derth.] *Quae rara Chara.* Proverb.

XXVIII.

The fearfull ſhepheard, often there aghaſt,
Under them never ſat—] *Monſtrat Sylva nefas—*
Non Dryadum placet umbra choris, &c. Stat. Theb.

Theb. ii. 519. See Lucan's deſcription of the ſacred foreſt of Marſeilles, L. iii. 402.

There nor the ruſtick gods, nor Satyrs ſport,
Nor Fauns and Sylvans with the Nymphs reſort.

Hence Taſſo has imaged his inchanted foreſt, deſcribed in Canto XIII.

XXIX.

For golden Phoebus now that mounted *hie.*] Spenſer wrote *ymounted*, the printer took the y for the Anglo-S. character, which they uſe in writing *that* contractedly; viz. ẏ. The poet himſelf corrects this place among the Errata.

XXX.

And in his falſed fancy *he her takes*—] *Nella ſua fantaſia falſata.*

And with vaine thoughts her falſed fancy *vex.*
B. iii. C. 1. St. 47.

Ibid.

He pluckt a bough; out of whoſe rifte there came
Small drops of gory bloud, that trickled down the ſame.]

I believe that the reader need not be put in mind, that this wonderful tale (ſo well adapted to the genius of romance) is taken from Virgil; where Æneas plucking a bough of myrtle ſees from the rifte drops of blood trickling down. *Therewith a piteous voice was heard—O ſpare to pollute thy pious hands with blood—*

But fly this guilty, avaritious ſhore,
Warn'd by th' unhappy fate of Polydore!

But were I to render into Latin verſe the following of Spenſer (*O ſpare with guilty hands to teare my tender ſides in this rough rynd embard*) this from Ovid. Met. ii. 362. might very eaſily be borrowed,

Parce precor; noſtrum laniatur in arbore corpus.

'Tis no wonder that Arioſto (who is an allegorical and a moral writer, as well as a romance writer,) ſhould copy this tale from Virgil.— Ruggiero having tied his winged horſe to a myrtle tree, the ghoſt, which was therein lodged by enchantment, ſpeaks to him, and tells him he was formerly a knight, but by the witchcraft of Alcina he was transformed into a tree; and that others were changed into various beaſts and other forms: the true image of the man being loſt through ſenſuality: Orlando Fur: Canto VI. Other poets might be mentioned who tell the ſame kind of ſtories. See Ovid. Met. viii. 761. Taſſo, Canto xiii. 41. Compare Dante Inferno, Canto xiii. The ſame kind of alluſion we meet with in Shakeſpeare, where Proſpero tells Ariel that he found him confined by the witch Sycorax,

Into a cloven pine; within which rift
Impriſon'd, thou didſt painfully remain
A dozen years.—

XXXI.

Aſtond he ſtood, and up his heare did hove,
And with that ſuddein horror could no member move.]

στῆ δὲ ταφὼν, aſtond he ſtood: Milt. ix. 890. *aſtonied ſtood.* Ὀρθαὶ δὲ τρίχες ἔσταν, and up his heare did hove. Hom. Il. ώ. 359. So Æneas, meeting with the ſame adventure, relates of himſelf, *Obſtupui, ſteterantque comae.* Virg. iii. 48. So in Taſſo, xiii. 41. *Tutto ſi raccapriccia.*

XXXII.

Both which fraile men do oftentimes miſtake.] *Both which*, viz. the ghoſt from Limbo, and the guileful aery ſpirit, *doe oftentimes* cauſe *fraile men to miſtake*; or, do miſlead them; and cauſe wrongful imaginations. So B. iii. C. 2. St. 13.

Whereas no living creature he miſtook.

i. e. he wrongfully imagined.

XXXIV.

Say on, Fradubio, THEN, *or man or tree,*
Quoth THEN, *the knight*—]

The poet ſeems to me to have written THEN but once: 'twas the printer's roving eye methinks that occaſion'd the idle repetition: the verſe runs off very well without THEN in the firſt line.

Say on, Fradubio, or man, or tree,
Quoth then the knight—

Soon after he adds,

He oft finds med'cine, who his griefe imparts;
But double griefs afflict concealing harts.

The ſame ſentiment he has, B. i. C. 7. St. 40.

Miſhaps are maiſtred by advice diſcrete,
And counſell mitigates the greateſt ſmart:
Found never help, who never would his hurts impart.

—Apt words have power to ſwage
The tumults of a troubled mind,
And are as balm to feſtered wounds.
Milton, Sams. Agoniſt.

Ὀργῆς νοσούσης εἰσὶν ἰατροὶ λόγοι.

Æſc. Prometh. v. 378. Again, B. iii. C. 2. St. 15.

For pleaſing words are like to magick art:
Sunt verba et voces, quibus hunc lenire dolorem
Poſſis, et magnam morbi deponere partem.
Horat. Epiſt. i. 1. 33.

Εἰσὶν δ' ἐπῳδαὶ ϗ λόγοι θελκτήριοι.

Sunt autem incantationes et verba animos-demulcentia.
Eurip. Hipp. v. 478.

Illic omne malum vino, cantuque levato,
Deformis aegrimoniae, ac dulcibus alloquiis.
Horat. Epod. xiii. 17.

Dulcibus alloquiis, λόγοις θελκτηρίοις. See above, *Sunt verba et voces,* &c. This interpretation of Horace if not the trueſt, is yet the chaſteſt. And theſe expreſſions are drawn from no mean ſources of philoſophy. Θεραπεύεσθαι δὲ τὴν ψυχὴν, ἔφη, ἐπῳδαῖς τισι· τὰς δ' ἐπῳδὰς ταύτας, ΤΟΥΣ ΛΟΓΟΥΣ εἶναι ΤΟΥΣ ΚΑΛΟΥΣ. Plato in Charm. p. 157.

Ibid.

The author then, ſaid he, of all my ſmarts,
Is one Dueſſa, a falſe SORCERESSE,
That many errant knights hath broght to wretchedneſs.] This is exactly agreeable to the account of the ſcarlet whore, who is a SORCERESSE. Revel. xviii. *by her* SORCERIES *were all nations deceived, and in her was found the blood of prophets and of ſaints:* [that many errant knights hath broght to wretchedneſſe:] *the woman* [Dueſſa] *was drunken with the blood of the ſaints, and with the blood of the martyrs,* Revel. xvii. 6. compare Revel. xviii. 3. and Jeremiah li. 7.

XXXVI.

—*Such is the dye of warre.*] So B. ii. C. 5. St. 13. *For th' equall die of warr he well did know. Alea belli communis.* Ξυνὸς Ἐνυάλιος, *communis Mars.* Hom. Il. σ' 309. Schol. κοινὴ ἡ τοῦ πολέμου τύχη. Homer's epithet of Mars is ἀλλοπρόσαλλος, i. e. ἄλλοτε ἄλλῳ φίλος. which Virgil alludes to, G. 2. 283. *dubius mediis Mars errat in armis.*

XXXIX.

But with faigned paine
The falſe witch did my wrathful hand withhold.] *Paine* is endeavour; *with faigned paine,* i. e: faignedly. *with buſie paine,* diligently, B. i. C. 7. St. 24. B. iii. C. 5. St. 31. *with inceſſant paine,* inceſſantly, B. iii. C. 7. St. 54. *with unwilling ayd,* unwillingly. B. iv. C. 9. St. 5. σὺν δίκῃ i. e. δικαίως. σὺν σπουδῇ i. e. σπουδαίως. σὺν βίᾳ i. e. βιαίως.

XL.

Then forth I took Dueſſa—and in the following ſtanza, *Then forth from her*—] Theſe two places Spenſer corrected among the *Errata.* Soon after,

Till on a day (that day is every prime,
When witches wont do penance for their crime)
I chaunſt to ſee her in her proper hew—

This vulgar notion of the annual penance of witches may be illuſtrated from Bodinus, from whom Scot has the following tranſlation in the diſcovery of witchcraft, pag. 90. “ In Livonia “ *yearly,* about the end of December, a certain “ knave or devil warneth all the witches in the “ country to come to a certain place: if they “ fail, the devil cometh and whippeth them “ with an iron rod, ſo as the print of his “ laſhes remain upon their bodies for ever. “ The captain leadeth the way through a “ great poole of water; many millions of “ witches ſwim after; they are no ſooner paſſed “ through the water, but they are all trans- “ formed into wolves, and fly upon and devour “ both men, women and cattle, after twelve “ days they return through the ſame water, “ and ſo receive human ſhape again.”

The reader at his leiſure may conſult the ſtory of the beautiful youth Ziliante and the witch Morgana (ſiſter of Alcina) in Boyardo Orlando Innamorato. L. 2. C. 12. and C. 13. In Arioſto, the fairy Manto who gave name to Mantua [Virg. x. 199.] ſays the fairies were changed every *ſeventh* day into ſnakes.

Ch' ogni ſettimo giorno ognuna è certa,
Che la ſua forma in biſcia ſi converta.
Orl. Fur. xliii. 98.

And Milton (x. 572.) having mentioned the change of the Devils into ſerpents, adds

Thus were they plagued
And worn with famine, long, and ceaſleſs hiſs;
'Till their loſt ſhape, permitted, they reſum'd,
YEARLY *enjoin'd (ſome ſay) to undergo*
This annual *humbling certain number'd days,*
To daſh their pride, and joy, for man ſeduc'd.

This vulgar notion ſeems to have taken its firſt riſe, from the ſtories told of the periodical puniſhments, as well as of the reſpites, of the infernal ſpirits. Compare Milton ii. 597. The chriſtian poet Prudentius mentions reſpites and renewals again of puniſhments. Or it might have taken its riſe from the revolutions of the ſoul, from its purgatorial ſtate to human life, and back again in endleſs revolutions: an Egyptian doctrine; mention'd in Plato's Phaedo, and finely introduced in Virgil's 6th Æneid; and by our poet in his Epiſode of the gardens of Adonis.

XLI.

Her neather partes miſhapen, monſtruous,
Were hidd in water, that I could not ſee.] So Fraud, of which Dueſſa is a type, is imaged by Dante ſwimming in the river Styx, and concealing her miſhapen, monſtrous, neather parts. Compare this likewiſe with B. i. C. 8. St. 46. where the ſcarlet whore is ſtript of her falſe ornaments. See likewiſe the odious picture of Alcina, when

Ruggiero views her [*i. e.* falſe pleaſure] with the eye of reaſon. Orl. Furioſ. Canto vii.

Ibid.

For danger great, if not aſſur'd decay
I ſaw before mine eyes, if I were knowne to ſtray.]

I thought it ſhould have been,—*if I were knowne* to ſtay.

But no books read ſo. We may interpret then, if I were known to her to intend to ſtray. See Critical Obſervations on Shakeſpeare. B. iii. R. 6.

Galli per dumos aderant, arcémque tenebant.
Virgil, viii. 657.

i. e. and were now endeavouring to poſſeſs themſelves of the Capitol.

The ſea is wide and eaſy for to ſtray.
B. ii. C. 6. St. 23.

i. e. to cauſe men to ſtray.

XLIII.

But how long time, ſaid then the elfin knight
Are you in this misformed *houſe to dwell.*
We may not change, quoth he, this evil plight,
Till we be bathed in a living WELL.—
O how, ſayd he, mote I that WELL *out-find,*
That may reſtore you to your wonted WELL?
Time and ſuffiſed fates to former kynd
Shall us reſtore, none elſe from hence may us unbynd.]

Misformed houſe: In compoſition *mis* gives the word to which 'tis prefixed an ill ſignification, of defect, or errour, *&c.* See Somner in Miſ and Wachter, Gloſs: German. Prolegom. Sect. v. And Hickes Gram. Anglo-S. pag. 69. 'Tis proper to mention this for once, and the reader will eaſily apply it hereafter. In this Stanza you have two words, which though ſpelt the ſame, yet are very different in ſignification, *your wonted well,* i. e. your uſual welfare, and right ſtate. Anglo-S. pela, *proſperitas.* Germ. **weil**. Spelt in Chaucer, *wele:* but here ſpelt *well,* that the letters might correſpond in the rhyme.—They could not change their evil plight, till baptiſed with the water of regeneration, and became *new* creatures: *living water,* is the ſpirit and grace of God: *till we be bathed in a* LIVING *well.* John iv. 10. *he would have given thee* LIVING *water.* Jerem. ii. 13. *they have forſaken me the fountain of* living *waters. And he ſhewed me a pure river of water of life.* Revel. xxii. 1. In the ſcripture language refreſhing ſtreams and living waters mean the grace of God.—Fradubio ſays, that time and the fates, ſatisfied with their puniſhment, ſhall reſtore them to their former natures, *to former kynd.*—Our knight is unaſſiſted with Una, and muſt leave the adventure unperformed. This reſtoration to their former natures of Fradubio and Fraeliſſa, would have been compleated in ſome of the ſubſequent books had the poet lived to have finiſhed his poem: and ſuch kind of metamorphoſis and reſtoration are to be found frequently, not in Ovid only, but in romance writers. So Aſtolſo was transformed into a myrtle by the witch Alcina, and reſtored by the ſage Meliſſa. And in the romance called the Seven Champions; St. Dennis of France recovered a daughter of the king of Theſſaly, who by inchantment had been changed into a mulberry tree.—The transformed *Fradubio* means one who dwells in doubt and wavering, and who wants faith, *fra dubbio:* Fraeliſſa, is one of a weak and frail nature, *fralézza.* And who are ſo perpetually liable to fraud and impoſture, as thoſe of frail and wavering minds?

XLIV.

When all this *ſpeech the living tree had ſpent.*] Perhaps the poet wrote, *his ſpeech:* he adds

The bleeding bough did thruſt into the ground,
That from the blood he might be innocent.

For the like reaſon Æneas performs the juſt obſequies to Polydorus, which in ſome meaſure he had violated.

XLV.

And paind himſelf with buſie CARE--]I believe he wrote *buſie* CURE, following Chaucer and Lidgate. See note on B. i. C. 6. St. 21.—preſently after—*at length all paſſed fear,* i. e. all fear being paſt and over. We hear no more of the chriſtian knight and his ſcarlet whore, till the ivth Canto.

CANTO III.

I.

NOught is there under heavens wide hollowneſſe,
That moves more dear compaſſion of mind.] Spenſer uſually begins his Canto with ſome moral reflection, agreeable to his ſubject: ſo did the two Italian poets before him, Berni in the Orlando Inn. and Arioſto in the Orl. Furios. Methinks this 2d verſe had been more numerous, and better expreſſed, if the particle had been added, which indeed a printer might eaſily omit:

That moves more dear compaſſion of the *mind.*

Heavens wide hollowneſſe, ſo Plato in Phædrus, ὀυράνιον ἀψῖδα, *cæli fornicem. The heavenly vault,* Sydn. Arcad. pag. 255. *The vault of heaven,* Milt. i. 669.

III.

Through that late viſion—] See B. i. C. 2. St. 4.

IV.

—Her angels face
As the great eye of heaven *ſhyned bright.*] *The great eye of heaven,* Mundi Oculus, Ovid. Met. iv. 228.

Thou Sun, of this great world both eye *and ſoul.*
Milt. v. 171.

With taper-light
To ſeek the beauteous eye of heaven *to garniſh.* [I believe Shakeſp. wrote *gariſh*] K. John, Act. iv.

All places that the eye of heaven *viſits.*
Rich. II. Act. i.

V.

Soone as the royall virgin he did ſpy.] It might be thought that the conſtruction had been helped, if written

Which ſoone as th' royall virgin he did ſpy.

But Spenſer omits relatives, and pronouns, and particles. So B. iv. C. 2. St. 2. *Such muſick is wiſe words—ſuch as* Menenius *well invented;*

What time his people into parts did rive,
Them reconcild *again and to their homes did drive.*

i. e. *who reconcild them,* &c. or, *He reconciled them,* &c.

A goodly perſon, and could menage faire
His ſtubborne ſteed with curbed canon bitt.
B. i. C. 7. St. 37.

i. e. *and he could menage,* &c. or, *and who could menage,* &c.

Other inſtances will be mentioned in their proper places.

The Latin writers omit in the ſame manner and with the ſame conſtruction: *Ille* or *Qui.*

Jam dederat Saliis (à ſaltu nomina ducunt.)
Ov. Faſt. iii. 387.

i. e. *Qui Salii ducunt,* ſee Heinſius' note.

Juveniſque Choroebus
Mygdonides: illis ad Trojam fortè diebus
Venerat. Virg. Æn. ii. v. 341.

Ita rectè omnium veterrimus Mediceus. Vulgò illis qui ad Trojam, &c.

Sum pius Æneas; raptos ex hoſte penates
Claſſe veho mecum,—
Vulgati codices, raptos qui, &c. Æn. i.

Let me vindicate the ſame conſtruction, in the ſame manner, of Æn. x. 705.

Et face praegnans
Ciſſeïs regina Parim creat: urbe paterna
Occubat.
i. e. Qui quidem Paris, &c. vel, *Ille Paris Occubat,* &c.

Ac velut ille canum morſu de montibus altis
Actus aper, multos Veſulus quem pinifer annos
Defendit, multóſque palus Laurentia; ſilvâ
Paſtus arundineâ, poſtquam inter retia ventum eſt,
Subſtitit.
i. e. Qui quidem paſtus, &c. vel, *Ille aper paſtus—Subſtitit.*

VI.

O how can *beautie maiſter the moſt ſtrong*] *O how beautie* knowes, is able, to *maſter the moſt ſtrong!* Anglo-S. cunnan *ſcire,* cann *novi.* Chaucer ſo uſes it in the Wife of Bath's Prologue, 231.

A wiſe Wife ſhall, if that ſhe can *her gode,*
Berin them in hond that the cow is wode. i. e. if ſhe knoweth or underſtandeth her intereſt.

VII.

As the God of my life?] Pſ. xlii. 10. *I made my prayer unto* the God of my life. xliii. 4. *The God of my joy and gladneſs.* But applied as Cicer. Orat. ii. poſt Reditum. Sect. iv. *Princeps P. Lentulus, parens ac* deus noſtrae vitae, *fortunae, memoriae, nominis, hoc ſpecimen virtutis,* &c.

IX.

IX.

The lyon would not leave her deſolate.] Our chriſtian knight is led aſtray by the ſcarlet whore: Meantime Una is attended and guarded by a lion. This *defender of the Faith* and of Una, ſuggeſts England, or the Engliſh king: for kingdoms are imaged by their arms or enſigns: or what if the allegory points more minutely to K. Henry VIII. to whom this title was firſt given, and who opened a way for a thorough reformation of the church? ſee this alluſion further applied, below St. 18. and 43.

X.

A damzell ſpyde, ſlow-footing her before,
That on her ſhoulders ſad a pot of water bore.] Our poet paints according to the ſimplicity of ancient cuſtoms and manners; and his painting is therefore the more natural and pleaſing. See Gen. xxiv. 15. and 45. *Rebecca came out with her pitcher upon her ſhoulder.* So likewiſe the woman of Samaria; John iv. 7. And the very ſame natural picture we have in Homer, Od. x. 105.

Κούρῃ δὲ ξύμβληντο πρὸ ἄστεος ὑδρευούσῃ.

Puellae verò obvii facti ſunt ante urbem aquam petenti.

When Ulyſſes drew near to the city of the Phaeacians, he ſees a maid (ſo Minerva appeared) with a pitcher of water in her hand, Od. vii. 20.

A poliſh'd urn the ſeeming virgin bore.

A poliſh'd urn! how delicate and refining are modern tranſlators? *κάλπιν ἐχούσῃ, hydriam* (*vas aquarium*) *geſtanti.*

XIV.

And thrice three times did faſt from any bitt.] *Thrice every week*, viz. on wedneſdays, fridays, and ſaturdays, ſhe did penance in ſackcloth and aſhes. *And thrice*, on every one of thoſe three days ſhe abſtained from her ordinary meal.

XVI.

Now when Aldeboran *was mounted hie,*
Above the ſhinie Caſſiopeias *chaire.*] Rather *Aldebaran*; ſo the Arabian aſtronomers called the ſtar in the eye of the bull, which the Greeks named λαμπαδίας. I have not altered Spenſer's ſpelling, for I know what liberty he, as well as Chaucer, took in ſuch kind of words. Our old bard thus writes it, in the Squire's Tale, v. 285.

And yet aſcending was the beſte royall
The gentill lyon with his Aldrian.

The ſame obſervation may be made with reſpect to the ſpelling of the following word, which rightly is, *Caſſiepe* or *Caſſiepea*, Κασσιέπεια, *Aratus* v. 189. [*Omnia quae apud Graecos* ει *dipthongum habent, apud Latinos in* E *productum convertuntur.* Κυθέρεια, *Cytherea.* Αἰνείας, *Aeneas.* Μήδεια, *Medea. Servius ad Aen.* i. 257.] She is deſcribed on the globes as ſitting on a chair and extending her hands.

Ibid.

—*By* purchas *criminall.*] Purchaſe [Κατ' εὐφημισμὸν. πρὸς τὸ εὐσχημονέστερον] *i. e.* robberies. Shakeſpeare in K. Henry V. Act ii.

They will ſteal any thing and call it purchaſe.

B. Johnſon in the Alchymiſt, Act. v. Sc. 1.

Do you pack up all the goods and purchaſe.

Chaucer in his prophecy,

And robberie is held purchaſe.

XVIII.

Abeſſa, daughter of Corceca ſlow.] Forſaken Truth takes up her lodging with blind Devotion: whom our poet calls *Corceca*, i. e. *Cui caecum eſt cor:* in alluſion to what the apoſtle writes, *Rom.* i. 21. *Whoſe fooliſh heart was darkned. Epheſ.* iv. 18. *Whoſe underſtanding is darkned, being alienated from the life of God, through ignorance that is in her, becauſe of* THE BLINDNESS OF HER HEART. As 'twas owing to blind devotion that Abbies, monkeries, *&c.* were built and endowed, hence *Abeſſa* is the daughter of *Corceca:* which daughter was enriched with the ſpoil of the laborious [illegible] ſimple.—The poet adds, *Wont to robbe churches*, meaning that the church itſelf was robbed of its tythes to enrich theſe ſuperſtitious houſes. This *Kirkrapine* or church-robber, was deſtroyed by the lyon, *Una*'s defender, that is by our *Engliſh* king, THE DEFENDER OF THE FAITH. See below St. 43.

Ibid.

And fed her fatt with feaſt of offering.] None of the books read *feaſts*. The alluſion is plain, as mentioned in the note above: and the poet ſeems to hint that the ſame corruption was now in the church of Chriſt, as in the Jewiſh church, in the times of old Eli; whoſe ſons debauched the women, 1 Sam. ii. 22. *And made themſelves fat with the chiefeſt of all the offerings.*

XIX.

Him ſuddein doth ſurprize,
And ſeizing cruell clawes on trembling breſt,
Under his lordly foot him proudly hath ſuppreſt.] *And ſeizing*, i. e. and making his cruell clawes to ſeize on his trembling breſt. Or, *And ſeizing* with his cruell clawes on his trembling breſt.

Spenſer omits often pronouns and particles, and ſometimes prepoſitions. The ſame manner of expreſſion he uſes below, C. 8. St. 15.

Who on his neck his bloody claws did ſeize.

But pray take notice of his moſt elegant mixing of the two tenſes, *doth ſurprize*, *hath ſuppreſt*. See more inſtances below, on the following

He hath *his ſhield* redeem'd, *and forth his ſword* he draws. B. i. C. 3. St. 39.

XX.

His bleeding hart is in the vengers hand.] i. e. His bleeding heart is in the pawes of the lion, which revenged her cauſe. In Spaniſh the forefeet of beaſts are called, *Manos*. And Cicero ſpeaking of the proboſcis of the Elephant ſays, MANUS *etiam data elephantis*, &c. *Nat. Deor.* ii. 47. But what is nearer to our purpoſe Lucian [in Philoſepud. pag. 331.] calls the forefoot of the lion, ἡ χεὶρ ἡ δεξιά. I might mention too Dante, Inferno C. vi. in his deſcription of Cerberus,

E'l ventre largo, e unghiate le mani.

Dan. vi. 27. *Who hath delivered Daniel from the power of the lions.* Heb. *hand.*

XXI.

Up Una roſe, up roſe the lyon eke.] Spenſer imitates Chaucer.

Uproſe the Sunne, and uproſe Emely.
Knights Tale, 2275.

Dryden, who has put this tale into modern verſification, has kept all the words of Chaucer, as well knowing no alteration of his could better them.

Ibid.

With paines far paſſing that long wandring Greeke,
That for his love refuſed deitye.] *That long-wandring Greeke*, Ulyſſes, Ὃς μάλα πολλὰ Πλάγχθη, *qui valde multùm Erravit.* Hom. Odyſſ. α΄ 1. πολύπλαγκτος, *multum-errans*, Od. ρ΄ *That for his love* [Penelope] *refuſed deitie*, [the Goddeſs Calypſo, Odyſſ. α΄ 56.] or *deitie*, may be interpreted, immortality: and this latter interpretation, I think the true one: for ſo Chaucer uſes the word, and Chaucer's authority is very great in interpreting Spenſer.

> *Pythagoras himſelf reherſes—*
> *That whan thou goeſt thy body fro,*
> *Fre in the ayre thou ſhalt upgo,*
> *And levin all humanite,*
> *And purely live in* diete.
> *Rom. of the R.* 5656.
> *Vivant en pure deïté.*
> *Le Roman de la roſe*, 5248.

The verſes commonly called the golden verſes of Pythagoras, to which Chaucer alludes, are,

Ην δ᾽ ἀπολέιψας σῶμα ἐς ἀιθέρ᾽ ἐλέυθερον ἔλθης,
Εσσεαι ἀθάνατος θεὸς, ἄμβροτος, οὐκ ἔτι θνητός.

Moreover let us add, Cicero de Orat. L. i. 44. *Ac ſi nos, id quod maximè debet, noſtra patria delectat, cujus rei tanta eſt vis, ac tanta natura, ut Ithacam illam in aſperrimis ſaxulis, tanquam nidulum, adfixam, ſapientiſſimus vir* IMMORTALITATI *anteponeret.* Again, de Leg. ii. 1. *Ille ſapientiſſimus vir, Ithacam ut videret,* IMMORTALITATEM *ſcribitur repudiaſſe.*

XXII.

—*And her daughter deare.*] i. e. her own daughter: for *deare* is uſed in this place, as Homer uſes φίλην.—Preſently after *Kirkrapine*, ſo called from his robbing of churches. See above, St. 17. Anglo-S. cyꞃce. Belg. kercke, *à* Κυριακὸς, and *rapína*, *rapinare.*

XXIII.

Whom overtaking, they gan loudly bray,
With hollow houling and lamenting cry,
Shamfully at her rayling all the way.] I would rather read, with a little variation, (juſt as much as you may ſuppoſe the ſtroke of a pen to make) and by changing the pointing,

Whom overtaking, they gan loudly bay
With hollow houling and lamenting cry:
Shamefully at her railing all the way—

So below, C. 5. St. 31.

The wakeful dogs did never ceaſe to bay.

B. vi. C. 1. St. 9.

With which he bayd, *and loudly barkt at mee.*

Shakeſpeare in *Julius Caeſar*. *Act.* IV.

I'd rather be a dog, and bay *the moon.*

XXIV.

—*in mighty arms emboſt.*] i. e. of imboſſed work. *perfecta atque aſpera ſignis.—Clypeus caelatus*

XXVII.

Or ought have done that ye diſpleaſen might:
That ſhould as death unto my deare heart light.] Or to have done ought that might diſpleaſe *you.*—Spenſer often keeps the true rule of uſing *ye* in the nominative, and *you* in oblique caſes. Obſerve this ancient termination *diſpleaſen*, which Chaucer uſes and our old Engliſh writers from the Anglo-S. Obſerve likewiſe *ſhould* uſed here for would, *that ſhould as death*, &c. i. e. The which would have been death to me. *Unto*

my deare heart, i. e. unto my own heart: 'tis Homer's expreſſion, φίλον κῆρ.

Ibid.

My chearefull day is turnd to cheareleſſe night,
And eke my night of death the ſhadow is.] *My day*, i. e. my joy, is turned *to night*, i. e. Sorrow. *dies* and *tenebrae*, are ſo uſed in Horace, L. iv. Od. 4.

—Et pulcher fugatis
Ille dies *Latio* tenebris.

And indeed as the metaphor is eaſy, ſo is the expreſſion common, not only to the poets, but to the ſacred writers. Pſal. xviii. 28. *The Lord my God ſhall make my darkneſs to be light.* Hence we may ſee with what elegant propriety, literally or metaphorically conſidered, he ſays, *the chearful face of Phoebus*, B. i. C. 5. St. 23. *heavens chearful face*, B. i. C. 8. St. 38. *joyous day—chearful ſun—chearleſs night*, &c. Theſe epithets pleaſed Milton ſo much, that he uſes them in like manner, as in B. ii. 490. *Heavens chearful face.* iii. 545. *Chearful dawn.*

XXVIII.

He thereto meeting ſaid—] *Talibus occurrit dictis.* Virg. xii. 625.

Ibid.

The earth ſhall ſooner leave her kindly *ſkil.*] We uſe the ſame word in the ſame ſenſe in the Litany, *The* kindly *fruits of the earth.*—*My liefe*, in the laſt verſe is wrongly printed *my life*, in the folio edit. and in Hughes. Spenſer ſeems to have tranſlated Propertius II. Eleg. xii. 31.

Terra prius falſo partu deludet arantes,
Quàm poſſim noſtros alio transferre calores.

XXIX.

Where Archimago ſaid—] See above, B. i. C. 1. St. 31. preſently after there is a confuſion of diction, but the verſes I think are thus to be pointed and conſtrued,

Good cauſe of mine excuſe that mote ye pleaſe
Well to accept—

I hope that ye might pleaſe well to accept this ſufficient cauſe of my excuſe. *That* is Optatively uſed.—Archimago was a lyar from the beginning.

XXXI.

And Nereus crownes with cups.] The expreſſion is ſomewhat hard: perhaps he means, And does honour to Nereus by pouring out libations to him. He ſeems to have had that paſſage of Virgil in view, where Anchiſes, upon ſeeing Italy, takes a bowl, and *crowning* it with flourets, fills it with wine and makes his libation by pouring it into the ſea.

Tum pater Anchiſes magnum cratera coronâ
Induit, implevitque mero; divoſque vocavit.
Aen. iii. 525.

Stans procul in prorâ pateram tenet, extaque ſalſos
Porricit in fluctus, ac vina liquentia fundit. Aen. v.

Tum pelago vina invergens dux talibus inſit.
Valer. Fl. ii.

If this expreſſion is hard, *And Nereus crownes with cups*—what ſhall we ſay of that juſt above where he calls the ſeas *the teares of Tethys.*—The misfortune is that *Teare* jingles and hitches in rhyme. Wicked rhymes to miſlead ſo excellent a poet! Tis true that the Pythagoreans, to expreſs the impurity of the Sea, called it *the tears of Saturn* (as Plutarch informs us in Iſis and Oſiris) but this by no means will vindicate our poet's expreſſion, nor can mythology or allegory be tortured to vindicate it: nothing can be its plea but jingling rhyme. *By the ſcorching flames of Orions hound*, he means the dog-ſtar. *Canis aeſtifer*, Virg. G. ii. 353. Κύων Ὠρίωνος, Orion's hound, Hom. Il. χ. 26.

XXXII.

In which he aſkt her *what* THE *lyon ment;*
Who told HER *all that fell in journey, as ſhe went.*] One would think and indeed not unprobable that *her* in the firſt line caught the printers eye; and occaſioned HER in the ſecond: whereas it ſhould have been,

Who told HIM—

But I have new pointed the paſſage, and it may ſtand, as thus,

Who told, as ſhe went, all that befell her in her journey—I muſt obſerve however that *the* and *that* are confounded often, and I would doubtleſs read, THAT *lyon*, pointing towards him, δεικτικῶς.

In which he aſkt her what that *lyon meant.*

XXXIV.

He burnt in FIRE—] Perhaps he wrote,

He burnt in IRE—

—Furiis accenſus et irâ
Terribilis. Virg. xii. 946.

E tutta ardendo di diſdegno e d'ira.
Orl. Fur. xxvi. 132.

This is philoſophically expreſſed: *ardere* IRA, *cupiditate*, *metu*, &c. See Davis in his note on Cicer. de Leg. ii. 17.

Quiſquis luxuriâ, triſtive ſuperſtitione,
Aut alio mentis morbo CALET. Horat. ii. iii. 79.

For all too long I burn with envy *ſore.*
B. iii. C. 4. St. 2.

Then avarice gan through his veines inſpire
His greedy flames, and kindled life-devouring fire.
B. ii. C. 7. St. 17.

Ibid.

So bent his ſpeare, and ſpurd his horſe with yron heele.] *He bent his ſpeare*, i. e. he couched his ſpeare, he placed it in its reſt. *And ſpur'd his horſe with yron heele*, is litterally from Virgil, xi. 714. *Quadrupedémque citum ferratâ calce fatigat.*

XXXV.

Through vainly croſſed ſhield.] That did bear the ſign of the croſs in vain, being no protection to him. See C. 2. St. 18. and C. 4. St. 58.—Preſently after obſerve a falſe ſpelling for the ſake of theſe wicked rhymes,

Through ſhield and body eke he ſhould him beare,

i. e. bore, pierce through.

XXXVI.

In mind to reave his life.] See the gloſſary in *reave*, and *bereave*, i. e. to take away.

Ibid.

That ſlew Sansfoy with bloody knife:
Henceforth his ghoſt freed from repining ſtrife,
In peace—] *With bloody knife*, this word would not now find a place in poetry; tho' our old poets uſed it in the ſame ſenſe as ξίφος, from which original 'tis plainly derived.—What he ſays preſently after, that Sansfoy may now paſs in peace over Lethe, as this victim is paid to his manes, is from ancient ſuperſtition. Hence Aeneas killed Turnus, tho' he begged his life; and ſtill more cruel, that the *ghoſt of Pallas might be freed from repining ſtrife*, takes ſeveral priſoners alive, *to purge with the life of enemies the mourning altars of his friend:* Aen. x. 519. *Inferias quos immolet umbris.* And thus Achilles acted in Homer. Such cruelties has falſe religion given her ſanction to.

XXXVII.

Therewith in haſte his helmet gan unlace.] 'Tis frequently mentioned in romance writers that when the conquered falls, the conqueror unlaces the helmet of his adverſary and then cuts his throat.—See B. ii. C. 8. St. 17. B. ii. C. 8. St. 52.

Ferraù l'elmo toſto gli dislaccia—
Berni Orl. Innam. L. i. C. 3. St. 72.

Rinaldo ſmonta ſubito, e gli afferra
L'elmo pria, che ſi levi, e gli lo ſlaccia.
Arioſt. Orl. Fur. v. 89.

Ibid.

Enough is that thy foe doth vanquiſh ſtand
Now at thy mercy: mercy not withſtand.] See how Spenſer uſes the word *ſtand* here, tho' the foe *lies lowly on ground*: to *ſtand* (as στῆναι and *ſtare*) ſignifies *to continue, to remain, to be*, &c. without any reference to the poſture. Thus Milton xi. 1.

Thus they in lowlieſt plight repentant ſtood
Praying.

Where Dr. *Bently* reads, *kneel'd.*—that other phraſe, *Mercy not withſtand*, means, do not thou ſtand in the way of, withhold, mercy.

XXXVIII.

Ne ever wont in field, *ne* in round liſts *to fight.*] *in field*, in open battle: *in round liſts*, in liſts encompaſſed all around, Gall. *camp clos.*

XLI.

He hath *his ſhield* redeem'd; *and forth his ſword* he draws.] I muſt detain the reader a moment to conſider a beauty which might otherwiſe eſcape him, and that is the mixture of tenſes which Spenſer often introduces to give variety, and to paint more circumſtantially. This I call the Virgilian mixture of tenſes, of the preſent with the preſent-perfect, as Dr. Clarke calls it, in his notes on Homer, Il. ά. v. 37. not but that other poets uſe it likewiſe.

Terra TREMIT; fugere *ferae, et mortalia corda*
Per gentes humilis ſtravit *pavor*— Virg. G. i. 330.

Incubuere *mari, totúmque à ſedibus imis*
Unà Eurúſque Notuſque ruunt— Aen. i. 84.

Intonuere *poli, et crebris* micat *ignibus aether.*

Tis endleſs to add inſtances: Let me however give ſome few from Spenſer,

The ſame ſo ſore annoyed has *the knight*—
His forces failc— B. i. C. 1. St. 22.

He no where doth appeare
But vaniſht is. B. i. C. 5 St. 13.

As when almightie Jove—hurles forth *his thundring dart—the three-forked engin* hath rent *both towres and trees*, B. i. C. 8. St. 9.

Dead was it *ſure, as ſure as death indeed,*
Whatever thing does touch *his ravenous paws.*
B. i. C. 11. St. 12.

Thy darts in none do triumph *more, ne braver proofe of thy power* ſhewdſt thou *then in this royall maide.* B. iii. C. 3. St. 3.

Forth ſhe beats *the duſty path*;
Love and deſpight at once her corage kindled hath.
B. iii. C. 4. St. 12.

There are ſeveral other paſſages that might be heaped together; but numberleſs citations are tireſome; and 'tis no complyment to a reader, to ſuppoſe that when a beauty is pointed out, he cannot find its likeneſs elſewhere. Let me juſt vindicate Milton, whom I find altered where he intended a beauty: B. iv. 265.

Vernal airs attune
The trembling leaves, while univerſal Pan—
Led *on th' eternal Spring.*

And in B. vi. 549.

Inſtant, without diſturb, they took *alarm,*
And onward move *embattel'd.*

XLIII.

Her ſelfe a yielded pray to ſave or ſpill.] She was at the victor's mercy (*a yielded prey*) who had it now in his power to *ſave her, or to deſtroy her.* Our poet uſes Chaucer's words, Clerk of Ox. Tale. 1533.

My Child and I, with heartie obeiſance,
Ben your owne alle, and ye may ſave or ſpille.

And in the *Legende of Ariadne*, v. 50.

And of his childe he muſt a preſente make
To Minos, for to ſave him or to ſpill.

The poet leaves Una in the higheſt diſtreſs: and returns to her again, C. 6. St. 2. Her defender is ſlain, and ſhe is in the hands of *lawleſſe luſt.* See what has been ſaid already in the notes on St. 9. and on St. 18. *This defender of the faith*, I think naturally leads us (as kingdoms and kings are imaged by their arms) to England or our Engliſh kings. Una is forſaken by her proper protector, and takes up in her unſettled ſtate, with the lion. Chriſtian Truth was in a very unſettled ſtate during the reigns of K. Henry VIII, and of K. Edward VI. But after their death ſhe was entirely in the will and power of the *lawleſſe victor.* And for whom is her redemption reſerved? For the prince, who fights under the auſpices of the Fairy Queen.—Does not the allegory all appear plain? and is not this delightful poem 'one 'continued allegory, with hiſtorical alluſions to his own country?

CANTO IV.

Argument.

TO ſinfull hous of pryde Dueſſa
Guides the faithfull knight.

Our poet intended that the arguments prefixed to each book ſhould be metre, but humbled down to the loweſt proſe: we muſt therefore read thus,

To ſinfull houſe of pryde Dueſſ-
A guides the faithfull knight.

Pindarum quiſquis ſtudet aemulari, I-
ule, *ceratis ope Daedaleâ*
Nititur pennis— Hor. L. iv. Od. 2.

Ἦ μέγ' Ἀθηνάιοισι φόως γένετ' ἡνίκ' Ἀριστο-
γέιτων Ἵππαρχον κτεῖνε ϗ Ἁρμόδιος.
Simonides apud Hephæſt.

Argument, B. ii. C. 3.

Vaine Braggadocchio getting Guy-
Ons horſe is made the ſcorne.

Argument, B. iii. C. 1.

Dueſſaes traines, and Malecaſt-
A's champions are defaced.

Argument, B. iii. C. 8.

The witch creates a ſnowy La-
dy like to Florimell.

So theſe paſſages are to be meaſured: Others of like nature will be taken notice of in their proper places.

IV.

That pureſt ſkye with brightneſs they diſmaid] So Statius in the deſcription of the houſe of Mars.

Laeditur adverſum Phoebi jubar, ipſaque ſedem
Lux timet, *et dirus* contriſtat *ſidera fulgor.*
—Solemque refulgens, Theb. vii. 45.
TERRITAT. Theb. vi. 666.

V.

For on a ſandie hill—] In alluſion to the fool, who built his houſe upon the ſand, Matt. vii. 26. To this houſe of Pride there is a *broad high way*; for what path more frequented? beſide the path of pride is the path of deſtruction, and the ſcripture tells us that *broad is the way that leadeth thither.* With the deſcription of this houſe of Pride, the reader at his leiſure may compare the houſe of Alcina, in Orland. Fur. vi. 59. And the houſe of Fame in Chaucer.

VI.

Thence to the hall—] Thence they paſſed to the hall. The verb is juſt above. The name of the porter ſhews it was no very happy arrival at ſuch a place.

VII.

Ne Perſia ſelfe the nourſe of pompous pride,
Like ever ſaw—] In Hughes' edit. 'tis printed *Perſia' ſelfe.* But our old Engliſh writers generally ſay *ſelfe* not *himſelf*, *herſelfe*. Anglo-S. ꞅẏlꝼ. Belg. **ſelf.** I would not paſs it over that our poet in his deſcription of the palace of Pride has his eye on the Perſian pomp, and on their magnificent kings, called *the king* by way of eminence. And I believe likewiſe he had in view the Perſian princeſs in Heliodorus, Lib. vii. pag. 347. Whoever was admitted into the preſence of the great king muſt needs make his adoration and ſervile proſtrations. St. 13. *They on humble knee making obeyſance*—The Perſian monarch was attended by ſeven great officers of ſtate, after the deſtruction of Smerdis the Mage. See Herod. B. iii. So in ſcripture, *Foraſmuch as thou art ſent of the king and of his* SEVEN COUNSELLOURS. Ezra vii. 14. *The ſeven princes of Perſia and Media, which ſaw the king's face, and which ſat the firſt in the kingdom*, Eſther i. 14. Thus too Lucifera is attended, St. 12.

Of ſix wizards old
That with their counſells bad her kingdom did uphold,

And Satan, (St. 36.) who ſeems Lord Preſident of the Council, makes up the number ſeven.—I believe myſelf that beſide this hiſtorical alluſion, there is another to the ſeven deadly Sins, as the Schoolmen call them: and 'tis by no means foreign to Spenſer's manner to blend hiſtorical and moral, or religious alluſions and allegories. But let us return to this Perſian princeſs Lucifera: we have ſeen the ſervile adorations paid to her, and have ſeen likewiſe her counſellours, with their preſident: let us now admire the pomp and pride of her proceſſion, which is all Perſian. Xenophon deſcribes the majeſtic pomp of Cyrus, when he marched in proceſſion from his palace: Herodotus gives the ſame magnificent account of Xerxes: Arrian and Curtius of Darius. Nor do hiſtorians forget the magnificence of the royal chariot: which our poet deſcribes, in St. 16, and 17. And likewiſe with the ſame alluſion in B. iv. C. 3. St. 38.

The charet decked was in wondrous wize
With gold and many a gorgeous ornament,
After the Perſian monarchs antique guize.

I cannot help doing juſtice here to the author of Leonidas, who very poetically, as well as learnedly, thus paints the chariot of Xerxes, iii. 137.

High on ſilver wheels
The iv'ry car with azure ſapphirs ſhone,
Caerulean beryls, and the jaſper green,
The emerald, the ruby's glowing bluſh,
The flaming topaz with its golden beam,
The pearl, th' impurpled amathyſt, and all
The various gems, which India's mines afford
To deck the pomp of kings. In burniſh'd gold
A ſculptur'd eagle from behind diſplays
Its ſtately neck, and o'er the monarch's head
Extends its dazling wings.

This gorgeous deſcription is taken from Q. Curtius, Lib. iii. C. 3. but not followed ſervilely; for Curtius mentions Gods, which the Perſians never admitted; nor did they worſhip idols or images. This the author of Leonidas knew very well, and hence maſterly and poetically deſcribes their worſhip and religion, in Book iii. v. 25, &c.

VIII.

In gliſtring gold and pereleſſe precious ſtone,] *peerleſs precious ſtone*, i. e. pearls. In Colin Clouts come home again, he calls his miſtreſs,

The pearle of peerleſſe grace and modeſtie.

Uniones noſtratibus videantur dici **peerlen** *et Anglis* pearles, *ex B.* **paereloos,** *vel Angl.* peerleſs; *quod parem atque indiſcretae ſimilitudinis baccam vix inveniant*, &c. Junius in V. PEARLE. And thus Spencer plainly alluding to the etymology: nor let the reader think that the word *Stone*, is not applicable to *pearles*: 'tis according to the ancient poets.

—*Nec niveus* lapis
Deducet aures, Indici donum maris.
Senec. Hipp. v. 391.

—*vel qui miro candoris honore*
Lucet in aure lapis, *rubris advectus ab undis.*
Sil. Ital. xii. 231.

Vel nos in mare proximum
Gemmas, et lapides, *aurum et inutile,*
Summi materiam mali,
Mittamus. Horat. iii. Od. 24.

VIII. IX.

That ſhone as Tytan's ray,
In gliſtring gold and pereleſſe precious ſtone;
Yet her bright blazing beautie did aſſay
To dim the brightneſſe of her glorious throne,
As envying herſelf, that too exceeding ſhone:

Exceeding ſhone, *like Phoebus fayreſt child.*] Tis

a

a very elegant figure which our poet here uſes, to correct himſelf with a repetition of the ſame words. He had compared Pride to Titan or to the Sun; correcting himſelf he adds, or rather this emblem of the world's vanity is to be compared to Phaeton, the Sun's falſe repreſentative.

Exceeding ſhone:
Exceeding ſhone, like Phoebus fayreſt childe.

He uſes the ſame figure in other places,

Then turning to his lady, dead with feare her fownd:

Her *ſeeming* dead he fownd with *feigned* feare.
B. i. C. 2. St. 44, 45.

So below, B. ii. C. 12. St. 53.

Till that he came unto another gate;
No gate, but like one—

See note on B. iii. C. 2. St. 16, 17.

X.

Wherein her face ſhe often vewed fayne.] i. e. *gladly*. The adjective uſed adverbially.

XI.

For to the higheſt ſhe did ſtill aſpyre,
Or if ought higher were then that, did it deſyre.]
So the original, and father, of Pride,

—Lifted up ſo high
I'ſdein'd ſubjection, and thought one ſtep higher
Would ſet me higheſt. Milton iv. 49.

XIII.

Did the cauſe declare,
Why they were come, her roiall ſtate to ſee,
To prove the wide report of her great majeſtee.] *Did declare the cauſe why they were come*, viz. *to ſee her royal ſtate in order to prove the truth of the wide report of her great majeſty.* Or, *Did declare the cauſe why they were come to ſee her ſtate*, viz. *to prove the truth of the wide report of her great majeſty:* We ſhould then point the verſes thus;

Did the cauſe declare,
Why they were come her roiall ſtate to ſee,
To prove the wide report of her great majeſtee.

XIV.

Some frounce their curled heare in courtly guiſe,
Some prancke their ruffes—] Spenſer looks aſkew on the Court Ladies: his poem is to be conſidered always with more than one meaning.

XVI.

So forth ſhe comes.] There is a dignity in the expreſſion, as well as in the pauſe of the verſe. So *prodire* is a word of pomp.

—Juvenúmque prodis
Publica cura. Horat. ii. Od. 8.
Vidiſtis quondam Argiva prodire *figura.*
Propert. ii. Eleg. 19. v. 79.
Cultus, et ornatis variè prodîſſe *capillis,*
Obſuit. Ov. Faſt. iv. 309.

And ſo likewiſe, *incedere.*

Aſt ego, quae divûm incedo *regina. Virg.* i. 46.
Regina ad templum forma pulcerrima Dido
Inceſſit, *magnâ juvenum ſtipante catervâ.* i. 497.

Give me leave to ſhew in a new light an expreſſion of Milton, xii. 393. *who* COMES *thy Saviour*—This word COMES is not idly nor injudiciouſly placed here: for the Meſſiah is ſpoken of in ſcripture as of HIM that was to COME, ὁ ἐρχόμενος. Matt. xi. 3. John iv. 25.

XVII.

Great Junoes golden chayre.] The chaire or chariot of Juno, was famous among poets: hence Virgil, i. 21. *Hìc currus fuit*, here at Carthage was her chaire. Spenſer ſays *golden chaire:* Homer deſcribes it chiefly of gold, Il. έ. 720. But every thing belonging to the gods was of gold: and golden and beautiful are ſynonymous words.—*The which* chayre, *the gods ſtand gazing on:* he alludes perhaps to Homer's expreſſion, θαῦμα ἰδέσθαι.

When ſhe does ride
To Jove's high hous, through heavens bras-paved *way.*
Bras-paved, i. e. firm and durable as braſs.

Καὶ τότ᾽ ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατὲς δῶ.
Et tunc poſtea vadam Jovis ad ære fundatam *domum.*
Hom. Il. ά. 426. Il. ξ΄. 173.

Schol. χαλκοβατές.] ἰσχυρῶς βεβηκὸς, στερεόν. And nearer ſtill to Spenſer is the expreſſion of Pindar, Iſth. vii. 62. χαλκόπεδον θεῶν ἕδραν. This way, Milton calls *Star-paved*, iv. 976. in alluſion to the milky way, which leads to Jove's high houſe, according to Ovid i. 169.

Eſt via ſublimis—Lactea nomen habet—
Hàc iter eſt ſuperis ad magni tecta Tonantis.
Drawne of fayre pecocks—
Habili Saturnia curru
Ingreditur liquidum pavonibus aëra pictis.
Ovid Met. i. 722. ii. 530.

Her gaudy peacocks drew her through the ſkies,
Their tailes were ſpotted with a thouſand eyes,
The eyes of Argus— Addiſon.

XVIII.

On which her ſix *ſage counſellours did ryde.*] The moral allegory hints at *the Seven deadly ſins*, as they are called. The chief of all is Pride. She with her *Six ſage counſellours make up the number.* See the Parſon's Tale, (or rather Sermon) in Chaucer. pag. 197. Urry's Edit.

Ibid.

IDLENESSE] He calls Idleneſſe, *the nourſe of Sin*, and ſo Chaucer, in the ſecond Nonnes prologue, v. i. p. 115.

The miniſter and norice unto vices—

He is pictured as an idle monk, arayed in a black gown and amis; in his hand he has his porteſſe: [for the meaning of theſe words conſult the Gloſſary.] *Scarce could he once uphold his heavy head*—So Chaucer in the character of the monk, v. 200.

He was a lord *full fat, and in gode point:*
His eyin ſtepe, and rolling in his hed,
That ſtemid as a furneis of led.

This **lord** ſhould be **loord**; ſo *Spencer* B. 3. C. vii. St. 12. *a lazy loord.* Chaucer's expreſſion, *and in good point* is literally from the French, *en bon point.*

XX.

For *everie work he chalenged eſſoyne*
For *contemplations ſake.*] Notwithſtanding this is the reading of the 2d quarto, and ſubſequent editions; yet the reader will plainly perceive that *For* in the 2d line caught the printer's eye, and occaſioned his erring from the 1ſt quarto, which plainly reads, *From everie worke*—i. e. He did eſloyne, withdraw himſelf from cares, and *from* every work he pleaded excuſe for non appearance. *In his luſtleſſe limbs*, ſo the old Engliſh; we ſhould now write *liſtleſſe.*

XXI.

GLUTTONY,] Gluttony is one of the ſeven deadly Sins, and here introduced as a Perſon, reſembling the old drunken god Silenus: *His belly was upblowne with luxury,*

Inflatum heſterno venas, ut ſemper, Jaccho.

And on his head an yvie girland had; Virgil ſuppoſes this girland juſt fallen off, whilſt he ſlept,

Serta procul tantum capiti delapſa jacebant.

The bouzing can, likewiſe, is his never failing companion,

Et gravis attritâ pendebat cantharus anſâ.

Of which he ſupt ſo oft, that on his ſeat,
His dronken corſe he ſcarſe upholden can:

This is exactly old Silenus' picture in Ovid. Met. iv. 26.

Quique ſenex ferulâ titubantes ebrius artus
Suſtinet, et pando non fortiter haeret [*aſello.*]

Excepting that he here rides *on a filthie ſwine*; a fit emblem of his hoggiſh qualities, and his uncleanneſs, and of his frequent relapſing into his vices, like the ſow that is waſhed, which goes again to wallow in the mire, 2 Pet. ii. 22. And as Spencer never looſes ſight of the Scripture, in all this firſt book, ſo likewiſe is that very pictureſque image taken from the pſalmiſt,

And eke with fatneſſe ſwollen were his eyne,

Pſ. lxxiii. 7. *Their eyes ſtand out with fatneſſe.*—But the image, which follows, *And like a crane his necke was long*—is from the account which Ariſtotle in his Ethicks, has given of one Philoxenus, who wiſhed that he had the neck of a crane, ὡς ἡδόμενος τῇ ἁφῇ, *ut qui tactu maximam capiebat voluptatem.* L. iii. C. 10. The ſame ſtory is mentioned by Athenæus, L. i. C. 6.

XXIII.

And a DRY *dropſie through his fleſh did flow.*] I ſhould have endeavoured to explain, rather than correct, this paſſage, did not I know very well, how Spenſer loves to imitate claſſical epithets,

Creſcit indulgens ſibi DIRUS HYDROPS.

Beſide, *a dry dropſie* is a tympany, which cannot *flow through his fleſh*: the ambiguity of the expreſſion is not taken away, by explaining *dry* to ſignify cauſing of drought: I can hardly doubt therefore but our poet wrote,

And a DIRE *dropſie through his fleſh did flow.*

XXIV.

LECHERY] *After Glotonie cometh Lecherie, for theſe two ſinnes ben ſo nigh coſins, that oft time thei wol nat depart.* Chaucer in the Parſons Tale, pag. 207.—Spencer is beholden to our old bard for part of this picture: He is *rough and black—and in a greene gowne—*

And there beſide, within a bay windowe
Stood one in grene ful large of bredth and length,
His berd was black as ſethirs of a crow,
His name was Luſt. Court of Love, v. 1058.

Notwithſtanding he was ſo *unſeemly a man to pleaſe, yet he was loved of ladies*, ſays Spenſer: and what wonder, if all women ſhould love thoſe who love all women?

XXV.

AND *fortunes tell, and read in loving bookes,*
AND *thouſand other waies to bait his fleſhly hookes*]

Perhaps, With *thouſand other waies*—The repetition might be owing to the word above: unleſs the reader chooſes to ſupply the verb (which makes the conſtruction however hard) from ſome of the above lines.

XXVII.

XXVII.

Avarice.] Thus deſcribed in Pierce Plowman, Fol. xxiii.

And than came Covetis, can I him not diſcrive,
So hungerly and hollowe, ſo ſternely he loked;
He was bittlebrowed, and baberlypped alſo,
Wyth two blered eyen—

A more full deſcription the reader may ſee in the Romance of the Roſe, v. 180. where is deſcribed both *Covetiſe* and *Avarice*.—That expreſſion,

—Whoſe plenty made him poor.

Is from Ovid, Met. iii. 466. *Inopem me copia fecit.*

XXVIII.

Unto himſelf unknown.] Ignorant of himſelf and his real happineſs. Τὸ, γνῶθι σαυτὸν, ϗ τὸ, Σωφρόνει, ἐστὶ ταυτόν. Plato in Charmid. p. 164.

XXX.

Envy.] Let us read the courtly Sydney's deſcription of Envy, or the envious man; 'Whoſe eyes could not looke right upon any 'happy man, nor eares beare the burthen of 'any bodies praiſe; contrary to the natures of 'all other plagues, plagued with others well 'being; making happineſſe the ground of his 'unhappineſs, and good news the argument of 'his ſorrow: in ſumm, a man whoſe favour no 'man could winne, but by being miſerable.' Arcad. L. ii. pag. 130. Chauc. in the Rom. of the Roſe, pag. 217. after characteriſing Avarice, deſcribes *Envy that never laugh*,

But if ſhe either ſawe or herde
Some grete miſchaunce—

Ovid ſays very prettily, according to his uſual elegance, of this female hag; (for in Latin the word is feminine:)

Vixque tenet lacrymas; quia nil lacrymabile cernit.
Met. ii. 796.

Spenſer has given his verſe the ſame Ovidian turn,

And wept that cauſe of weeping none he had.

Ovid ſays Envy was found chawing of vipers: Spenſer, *and ſtill did chaw a venomous toad:* for toads and frogs are ſaid to ſwell with envy, according to the fable to which Horace alludes, 2. Sat. iii. 314. Let us ſee the dreſs of Envy,—

All in a kirtle of diſcoloured ſay
He clothed was, ypainted full of eyes—

Pierce Plowman, Fol. xxi. 2. deſcribing Envy,

And was as pale as a pellet, in the palſey he ſemed,
And clothed with caurymaury, I can it not deſcrive,
In kyrtel and curtepy, and a knife by his ſide.—

Envy is likewiſe of the male gender, in Chaucer's Court of Love, v. 1256. pag. 570.—His garment is here, *ypainted full of eyes:* and Virgil paints the monſter Fame, full of eyes and eares and tongues.

And in his boſome ſecretly there lay
An hatefull ſnake, the which his tale upties
In many folds, and mortall ſting IMPLIES.

Implies. i. e. intangles, infixes his ſting in his boſome. Malicious and envious perſons are ſaid to carry ſnakes in their boſom.

Ψυχρὸν ὃς ἐν κόλπῳ ποικίλῳ εἶχες ὄφιν.
Theog. v. 601.

Compare a deſcription of Envy, B. v. C. 12. St. 31. Nor let it offend the reader that this infernal imp is of both genders, for ſuch imps and ſuch impure ſpirits can aſſume what ſex they pleaſe.

XXXI.

Still as he rode, he gnaſht his teeth to ſee
Thoſe heapes of gold with griple *Covetyſe.*] I met with this word in Golding's tranſlation of Ovid Met. vii. 466.

Mutata eſt in avem, quae nunc quoque diligit aurum,
Nigra pedem, nigris velata monedula pennis.

Was turned to a bird, which yet is gripple *ſtill,*
And is as blacke as anie cole both fethers feete and bill.

Where I would read with one of the commentators, *Rubra pedem.* For Ovid paints the moſt beautiful of its kind; and the Corniſh Chough, or Daw, has beautiful red legs, and a red bill. The learned biſhop of Scotland likewiſe in his tranſlation of Virgil uſes it,

And thare fixit faſt
Amang the grippill *rutis faſt haldand.*

Speaking of the ſpear of Aeneas fixed in the roots, which he ſtrove to diſengage, *lenta in radice tenebat.* xii. 773. *The gripple roots*, i. e. tenacious: it comes from ᵹꞃipan, *to gripe.*

XXXIII.

Wrath.] The philoſophers define wrath, *Libido ulciſcendi.* [See Cicero, Tuſc. Diſp. iii. 5. iv. 9. And Diogen. Laert. vii. 114.] To this Spenſer alludes, when he ſays of *Wrath*,

Ne car'd for blood in his avengement.

His picture is that of the wrathful man in Seneca de Irâ Lib. i. C. 1. *Flagrant et micant oculi, multus ore toto rubor, exaeſtuante ab imis praecordiis ſangui-*

ſanguine; labia quatiuntur,—And. L. ii. C. 35. *Non eſt ullius affectus facies turbatior — tumeſcunt venae, concutitur crebro ſpiritu pectus, rapida vocis eruptio colla diſtendit: tunc artus trepidi, inquietae manus, totius corporis fluctuatio—Talem nobis* IRAM *figuremus, flammâ lumina ardentia—tela manu utraque quatientem—vel, ſi videtur, ſit qualis apud vates noſtros eſt,*

Sanguineum quatiens dextrâ Bellona flagellum.
Aut ſciſſâ gaudens vadit Diſcordia pallâ.

Tis impoſſible for the reader, I ſhould think, not to ſee here the plain imitations of our poet, both as to the look, dreſs, and attitude. Let us add Pierce Plowman, Fol. xxii. 2.

Now awaketh Wrath with two white eien.

And Chaucer in the Romaunt of the Roſe, v. 147.

Amiddis ſaw I Hate yſtonde,
That for her wrath and ire and onde,
Semid to be a minoreſſe,
An angry wight, a chidireſſe,
And ful of gile, and fell corage,
By ſemblaunt, was that ilke image:
And ſhe was nothing wele araid,
But like a wode woman afraide:
Yfrouncid foule was her viſage—

XXXVII.

Of proud Lucifer', as one of the traine.] So the 1ſt quarto: the 2d,

Of proud Lucifera as one of the traine.

Which is no verſe: So too the Folios. But Mr. *Hughes* from his conjecture,

Of proud Lucifera as one o' th' traine.

That the reading, which I have given, is Spenſer's own, appears not only from the authority of his own edition; but likewiſe from his uſual eliſion in ſuch like proper names: *ex: gr.*

Called Fideſs', and ſo ſuppoſd to be.
B. i. C. 4. St. 2.

But to Dueſs' each one himſelfe did payne.
—St. 15.

The fayre Dueſs' had forſt him leave behind.
C. 6. St. 2.

The fayreſt Un', his onely daughter deare.
C. 12. St. 21.

Like an huge Aetn' *of deepe engulfed gryefe.*
B. iii. C. 2. St. 32.

Renowmed Martia *and redoubted Emmilen.*
B. iii. C. 3. St. 54.

Which verſe we muſt plainly read,

Renowmed Marti', *and redoubted Emmilen.*

XXXIX.

But th' elfin knight which ought *that warlike wage—*] i. e. which owed; which was the proper owner, or poſſeſſor of. For thus *to owe*, is uſed. Sydney's Arcadia, p. 37. *If it be by the death of him that* owed *it*, &c. i. e. was the poſſeſſor or owner of the armour.

Which he from pagan lords, that did them owe,
Had wonne, &c. Fairf. iii. 73.

Shakeſpeare thus uſes it in a hundred paſſages. *ex. gr. The nobleſt grace ſhe* ow'd. *i. e.* was miſtreſs of. Temp. act. iii.

What a full fortune does this thick-lips owe
If he can carry her thus— Othell. Act. i.

i. e. what a full fortune does the Moor Othello poſſeſs, if he thus can carry Deſdemona. Again in Act. iii. *Not poppy—ſhall ever medicine thee to that ſweet ſleep, which thou* owdſt *yeſterday.* But here ſome later Editors have interpolated and printed, *hadſt:* and this is one way books come to be corrupted; namely to give us an eaſy and a new word, for a difficult and an old word.

XL.

Therewith they gan to hurtlen greedily,
Redoubted battail ready to darrayne,
And claſh their ſhields, and ſhake their ſwords on hy.]

Twas a cuſtom of the old warriours to ſtrike their ſwords or ſpears againſt their ſhields: *Cùm haſtis clypei feriuntur irae documentum eſt et doloris:* Ammian. Marcell. L. xv. C. 8. So Turnus in Virgil, viii. 3.

Utque acres concuſſit equos, útque IMPULIT ARMA.

i. e. claſhed his arms. Xenophon in the 4th Book of the Expedition of Cyrus, informs us, that the Greeks, before they charged their enemy, ſtruck their ſhields with their ſpears; and then ſinging the Paean began the general attack. Many more inſtances may be collected. But I would add likewiſe, that when they applauded their General's ſpeech, they claſh'd their ſhields with their arms. *Conclamat omnis multitudo et ſuo more* armis concrepat; *quod facere in eo conſueverunt cujus orationem approbant.* Caeſ. de Bell. Gall. L. VII. S. 21. To this Milton alludes, i. 667.

And fierce with graſped arms
Claſh'd on their ſounding ſhields the din of war.

XLII.

Who reapes the harveſt ſowen by his foe.] Ἀλλότριον ἀμῶν θέρος, *alienam demetens meſſem.* Ariſtophanes. *Alii ſementem faciunt, alii metent.* There is frequent alluſion to this proverb in the Scriptures. See *Galat*. vi. 7. 2 *Corinth*. ix. 6.

Ibid.

That brothers hand ſhall dearely well requight.] Spenſer's omiſſion of particles (ſo contrary to the genius of our language) frequently occaſions no ſmall embarraſſment of conſtruction.—*That ſhall a brothers hand dearly well requite.*

Ibid.

Him little anſwerd th' angry *elfin knight*] *the angry elfin knight* is an expreſſion, applied to the redcroſs knight, in this place contrary to poetical decorum, and entirely inconſiſtent, with the character of a truly courageous chriſtian hero: nor indeed is he *angry* at all; 'tis the Sarazin is angry, St. 41. *pardon the errour of enraged wight.* and St. 38. *he is enflamed with fury.* Tis very uſual for words to get out of their proper places in printing, and with this ſuppoſition the alteration offers itſelf ſo very eaſy, that I can hardly doubt, but Spenſer wrote,

Him angry, *little anſwerd th' elfin knight,* [*right.*
He never meant with words, but ſwords to plead his

XLIV.

Now whenas darkſome night had all diſplaid
Her coleblack curtein—] Night here is a perſon: the poets deſcribe her covering the face of Nature with a black mantle or veil: So our poet above, C. 1. St. 39.

Whiles ſad Night over him her mantle black doth ſpred.

Again below, C. 5. St. 20.

And in a foule black pitchy mantle clad.

And C. 11. St. 49.

Who with her ſable mantle gan to ſhade
The face of earth.

Coeperat humenti Phoebum ſubtexere pallâ
Nox, et caeruleam terris infuderat umbram.
Statius Theb. ii. 527.

Jamque dies prono decedens lumine pontum
Inciderat, furvamque ſuper Nox caerula pallam
Sidereis pictam flammis per inane trahebat.
Juvencus, Lib. ii.

[*rude,*
Night with his [read *hir*] *mantill, that is derk and*
Gan for to ſprede the hemiſphere about.
Chauc. Merch. Tale. 1314.

Ibid.

But whenas Morpheus had with leaden mace *Arreſted*—] The image is very natural and pretty, and imitated by Shakeſpeare in Julius Caeſar, Act. iv.

O murdrous ſlumber,
Layſt thou thy leaden mace *upon my boy?*

XLV.

Cauſe of my new griefe, cauſe of new joy,] So the 1ſt and 2d quarto Editions. But the Folios read as Spencer corrected it among the faults eſcaped in print, *cauſe of my new joy.* Juſt above, *And him amoves with ſpeaches*—*Quem verbis movet.* The letter *a* is often added or taken away, as *moves*, *amoves*, (and thus Chaucer uſes it) *down*, *adown*, &c.

XLVII.

By this falſe faytor, who unworthie ware
HIS *worthy ſhield,* WHOM *he with guilefull ſnare*
Entrapped ſlew.] i. e. The worthy ſhield of HIM, WHOM, &c. This conſtruction is frequent in Latin and Greek authors.

Δαὴρ αὖτ' ἘΜΟ`Σ ἔσκε ΚΥΝ'ΩΠΙΔΟΣ, *levir item* meus *erat* inverecundae. i. e. ἐμοῦ κυνώπιδος. Hom. Il. γ' 180.

—*cum* mea *nemo*
Scripta legat, vulgo recitare timentis. Hor.

i. e. of me fearing.

That from THY *juſt obedience could revolt,*
WHOM *to obey is happineſs entire.* Milt. vi. 740.

i. e. From the juſt obedience of *thee, whom,* &c.

XLVIII.

That calls to you above
From wandring Stygian ſhores, where it doth endleſſe MOVE.] That calls to you here *above*, from the Stygian ſhores where it *wanders* endleſſe: *viz.* a hundred years; *Centum* ERRANT *annos.* Virg. vi. 329. See above C. 3. St. 36.—He applies that to the thing, which is proper to the perſon; *wandring ſhores.* See note on B. 2. C. 11. St. 42. So below C. 5. St. 11. *long-wandring woe*, with the ſame alluſion. But methinks our poet gave it ROVE and not MOVE; the word is more proper and expreſſive,

From wandring Stygian ſhores, where it doth endleſſe ROVE.

Centum ERRANT *annos.*

C A N T O V.

I.

AND is with child of glorious great intent.] This is expreſſed after Plato's manner: in alluſion to the innate and intellectual powers in the ſoul, full of entity and of ſubſtantial forms; which by proper inſtitution knows how to unfold itſelf, and, as it were, *conceives*, and *brings forth* out of its intellectual womb. Hence Socrates from a notion of mind thus being potentially replete with all things, [ΠΑΝΤΑ ΝΟΕΡΩΣ. ΔΥΝΑΜΕΙ ΠΑΝΤΑ.] avoided the dogmatical, and uſed the obſtreticious method of inſtruction, [μαιευτικὴ τεχνή] The reader may conſult Plato in Theaet. Plutarch in Quaeſt. Platon. But Spenſer ſeems particularly to have the following paſſage in view, ΚΥΟΥΣΙ πάντες ἄνθρωποι, ϗ κατὰ τὸ σῶμα ϗ κατὰ τὴν ψυχὴν, καὶ ἐπειδὰν ἐν τινὶ ἡλικίᾳ γένωνται ΤΙΚΤΕΙΝ ἐπιθυμεῖ ἡμῶν ἡ φύσις. Plat. in Sympos. p. 206.

II.

At laſt the golden orientall gate
Of greateſt heaven gan to open fayre;
And Phoebus freſh, as brydegrome to his mete,
Came dauncing forth, ſhaking his deawie hayre;
And hurls *his gliſtring beams through gloomy ayre.*]

I ſhould not have thought of changing *hurls* into *hurld*, had not Spenſer ſo ordered it among the *Errata* printed at the end of his firſt edition. He ſays *hurld*, becauſe the beams of the Sun are his darts, which he *hurls*; or arrowes which he *ſhoots* forth: So Prudentius, II. hymn.

> *Caligo terrae ſcinditur*
> *Percuſſa Solis* SPICULO.

And from Prudentius, Milton, vi. 15.

—From before her [the Morn] *vaniſhd Night*
SHOT *through with orient beames.*

Twere endleſs to heap together the miſcellaneous deſcriptions of the Morning: Spenſer has ſeveral deſcriptions of this roſy goddeſs; but none finer than this; which has been imitated by others,

Aurora bright her criſtall gates unbard,
And bride-groom like forth ſtept the glorious Sun.
Fairf. i. 71.

Now like a giant lover roſe the Sun
From th' Ocean queen— Gondibert, ii. 23.

But are not all theſe poets, and Spenſer too, indebted to the Pſalmiſt? *In them hath he ſet a tabernacle for the Sun, which cometh forth as a bridegroom out of his chamber, and rejoyceth as a giant to run his courſe* [jocund to run his longitude through heavens high rode, Milt. vii. 370.] Pſ. xix. 5. After this deſcription of the Sun, 'tis heightening the idea of our Knight's arms to call them—*Sun-bright arms.* 'Tis a happy epithet: and indeed in compounding of words our language greatly excells the Latin, but ſcarcely arrives at the Greek facility. However, with reſpect to this epithet, it gives the whole idea, that a whole verſe even in Homer gives,

Τεύχεσι παμφάινων ὥς τ' ἠλέκτωρ ἐβεβήκει.

Armis collucens tanquam ſol incedebat. Il. σ'. 513.

He has the ſame epithet below, C. 11. St. 4. Fairfax uſes it in his tranſlation of Taſſo, iii. 9. and Milton, vi. 100.

Th' apoſtat in his Sun-bright chariot ſat.

III.

And many bardes, that to the trembling chord
Can tune their timely voices cunningly]

Can tune, i. e. did tune; or knew how to tune: *timely*, according to proper time and meaſure: *cunningly*, as artiſts. Let the reader here obſerve the diſpoſition, and order of things; the proceſſion, the ratification of the oath, the combat, the breaking off of the combat by ſupernatural interpoſition: then the ſcene changes to the infernal regions, where Dueſſa goes for the cure of the wounded Sarazin.

IV.

They bring them wines of Greece and Araby,
And daintie ſpices fetcht from furtheſt Ynd,
To kindle heat of courage privily:
And in the wine a ſolemn oth they bind
T' obſerve the ſacred lawes of armes that are aſſynd.]

Spencer mentions *ſpiced wines*, as agreeable to the eaſtern manners: *I would cauſe thee to drink of ſpiced wine.* Sol. Song. viii. 2. We read in Greek authors of what they call οἶνος ἀνθοσμίας, *vinum odoratum.* See Spanh. ad Ariſt. Plut. v. 809. and Longus, Paſtor. L. iv. pag. 121. This wine in Acts ii. 13. is called γλεῦκος, not *new wine* as we tranſlate it: but *ſpiced wine* rather. The ratification of the oath by wine is agreeable to the cuſtom mentioned in Homer, Il. iii. v. 270. 295. And this whole ceremony is according to the laws of arms, and eſtabliſhed cuſtoms in romance writers—The proceſſion; the champ clos, or liſts; the royal canopy for the queen; the ſhield hanged up for the conqueror, and Dueſſa in open view, the conqueror's meed likewiſe. See Du Cange in *Duello*. And firſt they ſwear to obſerve the ſacred law of arms: this oath, the reader may ſee in Spelm. Gloſſ. v. *Campus*. and Wachter, Gloſſ. Germ. v. ACHT. Shakeſpeare in the combat of Bolingbroke and Mowbray mentions this oath:

K. Rich. *Marſhall, demand of yonder champion*
The cauſe of his arrival here in arms;
Aſk him his name, and orderly *proceed*
To ſwear *him in the juſtice of his cauſe.*

Sydney alludes to it, pag. 278. in the mock combat between Clinias and Dametas, *and taking the oath of thoſe champions that they came without guile or witchcraft, ſet them at wonted diſtance, one from the other. Then the trumpets ſounding*, &c.

A ſhrilling trumpet ſounded from on hie—

The knights began to encounter at the third ſounding of the trumpet.

E al terzo ſuon mette la lancia in reſta.
Arioſto. v. 88.

In imitation of this cuſtom of thrice Sounding, before they engaged in their liſts; the playhouſes introduced their three ſeveral Soundings, before the actors entered the Stage: which cuſtom is now changed into playing of pieces of muſick thrice, before the curtain draws up. Thoſe who like to trace cuſtoms from their originals might not be diſpleaſed to read this, otherwiſe, trifling remark.

V.

—*Unto a paled green*] a green field or plain *paled* for the combatants: unto the liſts.—The places for the Queen and Spectators is according to ancient cuſtoms.

On th' other ſide in all mens open vew
Dueſſa placed is, and on a tree
Sanfoy his ſhield is hang'd with bloody hew:
Both thoſe *the lawrell girlands to the victor dew.*

Both thoſe i. e. Dueſſa and the ſhield, were the lawrell girlands dew to the victor.—Tis very hard; ſcarce any tortured figure of rhetorick can allow this, to call Dueſſa, and the ſhield of Sansfoy, *lawrell girlands*: but let us add the connective particle (which might be eaſily omitted, eſpecially if written with the Anglo-S. character ⁊ as they often did write it) and then how eaſy all will appear?

Both thoſe and th' lawrell girlonds to the victor dew.

Both thoſe, viz. Dueſſa and the ſhield were dew to the victor, and ſo likewiſe of courſe,

The lawrell, meed of mighty conquerours.
B. i. C. 1. St. 9.

The conqueſt yours, I yours, the ſhield and glory yours.
B. i. C. 5. St. 14.

Let the reader however pleaſe himſelf, and accept of our corrections or interpretations as they appear to him agreeable to ſenſe, propriety and conſtruction.

VI.

Their ſhining ſhieldes about their wreſts they tye;
And burning blades about their heades do bleſſe.] I refer to the Gloſſary to explain *Bleſſe*.—'Tis ſaid here, *they tye their ſhields about their arms*: So B. ii. C. 3. St. 1.

And many-folded ſhield he bound about his wreſt.

The Italian romance writers call this *Imbracciáre*.

Piglia la lancia, e'l forte ſcudo imbraccia.
Orl. innam. L. i. C. 17. St. 63.

La ſpada tira fuora, e'l ſcudo imbraccia.
Ibid. L. ii. C. 7. St. 68.

Lo ſcudo imbraccia, ed affronta il ladrone.
Ibid. L. ii. C. 20. St. 49.

VII.

And doubled ſtrokes, like dreaded thunders threat:
For all for praiſe and honour he did fight.] And he doubled ſtrokes like the threatnings of dreaded thunder: i. e. he doubled his ſtrokes like thunder-ſtrokes. *Ingeminans ictus*, Virg. V. 457. *For praiſe and honour*, i. e. for honourable praiſe. as Virg. G. ii. 192. *pateris libamus et auro*. i. e. *pateris aureis*. The laſt verſe

And hewen helmets deep—

I have corrected from the 2d quarto, *And helmets hewen deep*—for tis very eaſy for words to change places in paſſing through a printers hands: Let the reader remember this in reading our correction above on B. i. C. 4. St. 42.

X.

And, ſluggiſh german, doeſt thy forces ſlake.] The paſſage is wrongly pointed, and I believe has been miſunderſtood, in all the editions. *And, ſluggiſh german*, brother [δεικτικῶς, pointing to himſelf] *doſt* thou *thy forces ſlake*—It had been eaſier thus,

And, ſluggiſh german, doe *thy forces ſlake*—

XI.

XI.

Goe, Caytive Elſe—
And ſoone redeeme from his long-wandring woe:
Goe, guiltie ghoſt, to him my meſſage make—] *His long-wandring woe*, the reader will underſtand this, if he turns to note on C. 4. St. 48. he was to wander and *waile by black Stygian lake*, till his manes were expiated: and ſo below, St. xiii.

Alone he wandring, thee too long doth want.

What the Sarazin adds,

Goe, guiltie ghoſt, to him my meſſage make—

Seems taken from what Pyrrhus ſaid to old Priam,

—Referes ergo haec et NUNCIUS IBIS
Pelidae genitori.

XIII.

Alone he wandring, thee too long doth want.)

—Morere, et fratrem ne deſere frater.
Virg. x. 600.

Therewith his heavie hand he high gan reare—

Heavy hand is literally from Homer, χεῖρα βαρεῖαν. *Apud Homerum* βαρεῖαι χεῖρες *Sunt manus violentae:* H. Steph. Heſychius, Βαρεῖα χεὶρ· ἡ μιαιφόνος.

—When loe! a darkſome clowd
Upon him fell: he no where doth appeare
But vaniſht is.

Obſerve here that Virgilian mixture of tenſes, *doth appeare—vaniſht is*—of which we have given inſtances on a note on B. i. C. 3. St. 39. Obſerve too that this duell is ended by ſupernatural interpoſition: Dueſſa, like Homer's Gods, flings a darkſome cloud between the two combatants, and thus reſcues her knight. See Il. γ′ v. 380. and Il. ἐ. 345. κυανέη νεφέλη, with a darkſome cloud. By the ſame kind of interpoſition Neptune ſaved Aeneas, Il. ύ. 321. *Nube cavâ eripui.* Æn. v. 810.

Próque viro nebulam & ventos obtendere inanes.
Æn. x. 82.

XV.

Not all ſo ſatisfide—] He not altogether ſo well ſatisfyed ſought all around, greedy and eager after his prey:

—Solum denſâ in caligine Turnum
Veſtigat luſtrans, ſolum in certamina poſci.
[illegible]g. xii. 466.

So Menelaus miſſing his prey.

Ἀτρείδης δ' ἀν' ὅμιλον φοίτα, [illegible]ηρὶ ϝεοικώς.
Hom. Il. γ′. 449.

XVI.

—And flyes to heaven bright.] Αὐτὴ δ' οὐρανὸν ἵκει. Hom. Il. ξ′. 60. *It clamor caelo.* Virg. v. 451. Which Chaucer tranſlates, in the Knightes Tale. 2563.

The voyce of the pepil touched heven.

XVII.

In wine and oyle they waſh his woundes wide.] So in both the old quarto editions; but in the Folios,

In wine and oyle they waſhen his wounds wide.

But the verſe is to be thus meaſured,

In wine and oyle they waſh his wōundĕs wide.

With reſpect to this meaſure, ſee more below in a note on St. 23.

The remedy here mentioned is according to Scripture, *But a certain Samaritaine—went to him and bound up his wounds pouring in oil and wine.* Luke x. 34. Though other writers, I find, mention too the ſame, *In diverſorium citiſſimè abimus, & haud altè vulnerati in lecto plagas* oleo et vino *medemur.* Petronius.

XIX.

But to the eaſterne coaſt—] As Phoebus ſunk in the weſt, Night oppoſite roſe in the eaſt.

Vertitur interea caelum, et ruit oceano Nox.
Virg. ii. 250.

XX.

NIGHT] Let us ſtay a little and contemplate this venerable old matron, who makes no inconſiderable figure in this canto. She is *clad in a dark pitchy mantle:* See note on C. 4. St. 44. Muſaeus names Night Κυανόπεπλος, and Euripides in Ione v. 1150. μελάμπεπλος, i. e. ſable-veſted: as Milton tranſlates it, ii. 691.

With him [Chaos] *enthron'd*
Sat ſable-veſted Night, *eldeſt of things,*
The conſort of his reign.

She rides in a chariot drawn by *cole-black ſteeds:*

Donec Nox atro circumdata corpus amictu
Nigrantes invexit equos. Silius Ital. xv. 284.

Shakeſpeare ſuppoſes dragons to draw her carr, Midſum. Dream. Act. iii.

For Nights ſwift dragons cut the clouds full faſt.

Virgil gives Night a pair of horſes, v. 721.

Et Nox atra polum bigis ſubvecta tenebat.

But Tibullus is more liberal, and ſays, like Spenſer, that ſhe rode in a chariot drawn by four horſes, iii. iv. 17.

Jam Nox aethereum nigris emenſa quadrigis
Mundum, caeruleis laverat amne rotas.

And as the nights are different, ſo are the horſes deſcribed,—St. 29.

Her twyfold teme, of which two black as pitch,
And two were brown, yet each to each unlich.

Night drives her own horſes in Spenſer: but other poets make Sleep her charioteer:

Sopor obvius illi
Noctis agebat equos. Statius ii. 59.

Humentes jam Noctis equos, letheaque Somnus
Fraena regens, tacito volvebat ſidera curſu.
Claud. Bell. Gild. 213.

Having viewed her dreſs and equipage, concerning which the poets and painters cannot entirely agree; let us now conſider her genealogy. She is *the moſt ancient grandmother of all, more old than Jove:*—St. 22. and St. 42. ſhe is named *ancient Night*. Aratus v. 408. Αρχάιη Νύξ. So Milton ii. 894. *Eldeſt Night*. ii. 962. *Night eldeſt of things:* and twice afterwards he calls her, *Ancient Night*. According to Heſiod Night is the offspring of Chaos. Orpheus calls her the mother of the Gods: and Meleager in his Epigram thus addreſſes her,

Ἐν τόδε παμμήτειρα θεῶν λίτομαί σε Φίλη Νύξ.

Παμμήτειρα, is, according to Spenſer's expreſſion, *ancient grandmother of all.* So Homer, Νύξ μήτειρα θεῶν—But ſee what I have already obſerved on this paſſage of Homer in a letter to Mr. Weſt concerning a new edition of Spenſer. The power and dignity of Night we find recognized in St. 34.

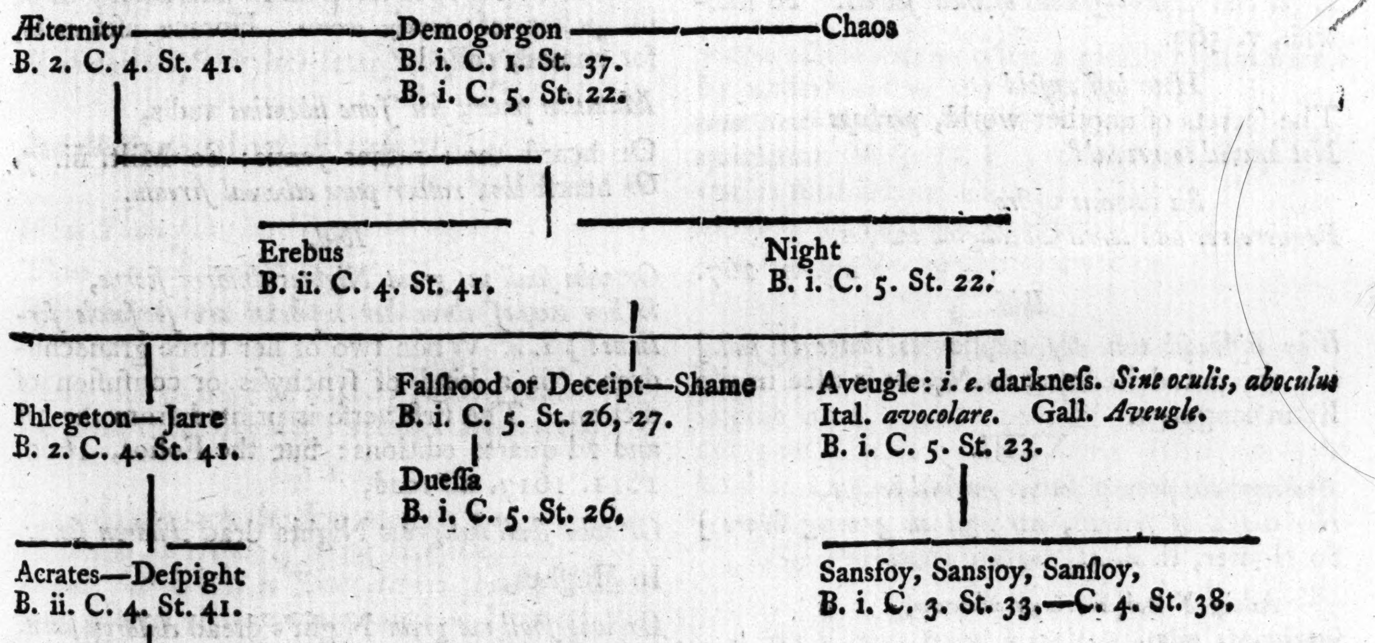
For ſhe in hell and heaven had power equally:

Like Hecate, whoſe three-fold power was acknowledged as Luna, Diana, and Proſerpina.

Tergeminamque Hecaten, tria virginis ora Dianae.
Virg. iv. 511.

Voce vocans Hecaten, caeloque Ereboque potentem.
vi. 247.

Her children, which are very numerous, may be ſeen in Heſiod, Cicero de Nat. Deor. L. iii. Hyginus, and other mythologiſts. But becauſe Spenſer from Boccace and others has made a particular kind of mythology, and has taken and altered what ſuits his own ſubject; I think it will be of no ſmall uſe to the readers of Spenſer to draw up his plan.


Æternity
B. 2. C. 4. St. 41.
Demogorgon
B. i. C. 1. St. 37.
B. i. C. 5. St. 22.
Chaos
Erebus
B. ii. C. 4. St. 41.
Night
B. i. C. 5. St. 22.
Phlegeton—Jarre
B. 2. C. 4. St. 41.
Falſhood or Deceipt—Shame
B. i. C. 5. St. 26, 27.
Dueſſa
B. i. C. 5. St. 26.
Aveugle: *i. e.* darkneſs. *Sine oculis, aboculus*
Ital. *avocolare.* Gall. *Aveugle.*
B. i. C. 5. St. 23.
Acrates—Deſpight
B. ii. C. 4. St. 41.
Pyrochles, Cymochles
B. ii. C. 4. St. 41.
Sansfoy, Sansjoy, Sanſloy,
B. i. C. 3. St. 33.—C. 4. St. 38.

XXI.

Who when ſhe ſaw Dueſſa—] Dueſſa makes ſo much haſt for the ſake of her Sarazin, that ſhe acts quite contrary to all courtlike decorum, and the eſtabliſh'd rules of good breeding, thus to appear in her maſquerading dreſs before a perſon of ſuch a dignity as Auncient Night—But though this may be contrary to the decorum of a court, yet it is agreeable to the decorum of poetry. This haſt and this forgetfulneſs ſhews her ardent love and zeal for the cauſe in which ſhe is engaged.

XXII.

More old than Jove, whom thou at firſt didſt breede.] Night may be ſaid to have the breeding of Jupiter, becauſe he was ſecreted and hid in darkneſs from the ſearch of his father Saturn, who otherwiſe had devoured him.—*Daemogorgons hall* —See note above, C. i. St. 37.

Ibid.

And ſawſt the ſecrets *of the world unmade.*] Τὰ ἀπόῤῥητα τῆς φύσεως, *Arcana Naturae.* Milton has the ſame expreſſion, ii. 891.

Before their eyes in ſudden view appear
The ſecrets *of the hoarie deep.*

Again, ii. 972. *The ſecrets of your realm,* x. 478. *Night and Chaos—jealous of their ſecrets.* So likewiſe, v. 569.

How laſt unfold
The ſecrets of another world, *perhaps*
Not lawful to reveal?

Sit numine veſtro
Pandere res altâ terrâ & caligine merſas.
Virg. vi. 267.

Ibid.

Why ſuffredſt thou thy nephewes *deare to fall.*] *i. e.* thy grandchildren: as *Nepotes* is uſed in the Latin language.

XXIII.

And now the pray of fowles in field he lyes,
Nor wayld of friends, nor layd on groning beare.] So Homer, Il. ά. 4.

Αυτὲς δ' ἑλώρια τεῦχε κύνεσσιν,
Οιωνοῖσί τε πᾶσι.

And thy carcaſe ſhall be meat unto all the fowls of the air. Deut. xxviii. 26. *I will give the carcaſes of the hoſt of the Philiſtines this day unto the fowls of the air, and to the wild beaſts of the earth.* 1 Sam. xvii. 46.

*Nor wayld of friends, nor—*ἌΚΛΑΥΣΤΟΣ, ἌΘΑΠΤΟΣ.

Κεῖται πὰρ νήεσσι νέκυς ἌΚΛΑΥΣΤΟΣ, ἌΘΑΠΤΟΣ,
Πάτροκλος.

Jacet ad naves mortuus indefletus, inhumatus,
Patroclus. Il. χ'. 386.

Σῶμα γὰρ ἐν μεγάρῳ Κίρκης κατελείπομεν ἡμεῖς
ἌΚΛΑΥΤΟΝ καὶ ἌΘΑΠΤΟΝ, ἐπεὶ πόνος ἄλλος ἔπειγε.
Od. λ'. 53.

Nos animae viles, inhumata infletaque *turba.*
Virg. Aen. xi. 372.

Ἐᾶν δ' ἌΚΛΑΥΣΤΟΝ, ἌΤΑΦΟΝ, οἰωνοῖς βοράν.
Eurip. Phoeniſſ.

Ibid.

O what of Gods then boots it to be borne,
If old Aveugles ſonnes ſo evill heare?] This is an exclamation that gods and demy-gods and goddeſſes often make,

Quid me praeclarâ ſtirpe deorum
Inviſum fatis genuiſti? Virg. G. iv. 322.

And thus Iuturna laments, Virg. xii. 879.

Quò vitam dedit aeternam? cur mortis ademta eſt
Conditio?

O what avails it of immortal ſeed
To been ybredd— B. iii. C. 4. St. 36.

If old Aveugles ſons ſo evill heare? *i. e.* have ſo bad a name and character: are ſpoken ſo ill of: 'tis a Greek and Latin idiom of ſpeech, *male audire,* to hear ill: *i. e.* to have an ill character; to be ill ſpoken of: κακῶς ἀκέειν. Horace uſes *audis,* for named, called:

Matutine pater, ſeu Jane libentius audis,

Or hearſt thou rather Janus: So Milt. iii. 7.
Or hearſt *thou rather pure ethereal ſtream.*

Ibid.

Or who ſhall not great Nightes children ſcorne,
When two of three her nephews are ſo fowle forlorne?] *i. e.* When two of her three grandchildren: 'tis a kind of ſynchyſis or confuſion of diction. The firſt verſe is printed from the 1ſt and 2d quarto editions: but the Folios, 1609. 1611. 1617. all read,

Or who ſhall not great Nights drad *children ſcorne.*

In Hughes,

Or who ſhall not great Night's dread *children ſcorn.*

Now theſe corrections, how plauſible ſoever they appear, I believe never came from our poet. *Nightes* is of two ſyllables, and not to be ſpelt *Night*'s: 'tis the Anglo-S. genitive caſe, as, ꞅmıð ꞅmıðeꞅ. anꝺᵹıꞇ anꝺᵹıꞇeꞅ. þoꞃꝺ þoꞃꝺeꞅ. The final *e* has a diſtinct pronunciation given it: and not only in the genitive caſe, but likewiſe in other caſes:

Or who ſhall not great Nightës children ſcorne.
In wine and oyle they waſh his woundës wide.
B. i. C. 5. St. 17.

Thus altered in the Folios,

In wine and oyle they waſhen his wounds wide.
Departed thence albee his woundës wyde.
B. i. C. 5. St. 45.

All healed of his hurts and woundës wide.
B. i. C. 11. St. 52.

That like would not for all this worldës wealth.
B. i. C. 9. St. 31.

So again, St. 34. B. ii. C. 7. St. 8. B. ii. C. 7. St. 32. B. ii. C. 7. St. 48.

But clothës meet to keepe keene cold away.
B. i. C. 10. St. 39.

To let them down before his flightës end.
B. i. C. 11. St. 19.

That vaniſht into ſmoke and cloudës ſwift.
B. i. C. 11. St. 54.

Which ells could not endure thoſe beamës bright.
Introduct. B. ii. St. 5.

Me liefer were ten thouſand deathës prieſe
B. ii. C. 4. St. 28.

To laugh at ſhaking of the leavës light.
B. ii. C. 6. St. 7.

Hath tracted forth ſome ſalvage beaſtës trade.
B. ii. C. 6. St. 39.

And ſleevës dependaunt Albaneſe-wyſe.
B. iii. C. 12. St. 10.

When Titan faire his beamës did diſplay.

Thus altered in the Folios,

When Titan faire his hot beames did diſplay.
B. iii. C. 6. St. 6.

Many places may be added; but the reader may ſee from theſe Spenſer's manner and method.

XXV.

But who can turn the ſtreame of deſtinee,
Or breake the chayne of ſtrong neceſſitee,
Which faſt is tyde to Joves eternal ſeat?] This is that golden chayne mentioned in Homer, viii. 19. The eternal concatination of cauſes and effects.—'Tis the chain in Milton that links the univerſe to heaven.

Ibid.

The ſonnes of Day he favoureth]—As all the perturbed affections of the mind are the offſprings of Darkneſs: ſo on the contrary all chearful, honeſt, and generous thoughts are the offſprings of Day. Juſt above they are called *the children of fayre Light*: this too is ſcriptural, *Believe in the light, that ye may be the children of light*. John xii. 36. *Walk as children of light*. Epheſ. v. 8. Theſſ. v. 5. Milton calls the angels, *ſons of light*, v. 160. *Progeny of light*. v. 600.

XXVI.

Shall with his own blood price—] See note on B. i. C. 9. St. 37.

Ibid.

Dueſſa I the daughter of Deceipt and Shame] According to the Genealogy which I have drawn up, Dueſſa is grand-daughter to Auncient Night.

XXVIII.

Then to her yron wagon ſhe betakes] *i. e.* ſhe betakes herſelf. This conſtruction is frequent in Spenſer: and an inſtance or two may be here very properly given.

But here ly downe, and to thy reſt betake [*i. e.* betake thyſelf.] B. i. C. 9. St. 44.

To ſee their blades ſo greedily imbrew [*i. e.* imbrew themſelves: be imbrewed] B. i. C. 6. St. 38.

Ne molten mettall in his blood embrew [*i. e.* imbrew itſelf: be imbrewed] B. i. C. 11. St. 36.

She caſt to bring him where he chearen might [where he might chear himſelf: be cheared]
B. i. C. 10. St. 2.

Verbs active receive often a paſſive ſignification, by underſtanding the pronoun. Virg. vii. 27. *cum venti poſuere*, i. e. ſe ponunt, poſiti ſunt, quieſcunt. Virg. G. i. 479. *Siſtunt amnes*, i. e. curſus ſuos ſiſtunt, Cic. Nat. Deor. i. 28. *Qualis ille maritimus Triton pingitur natantibus* invehens *belluis*, i. e. ſeſe invehens, invectus.

Ibid.

Then foming tarre *their bridles they would champ.*] Here is another idiom of ſpeech, which might impoſe on a reader not well acquainted with our poet's figurative language. However ſuch kind of expreſſions are to be found in approved writers.

Parce privatus *nimium cavere.*
Hor. L. iii. Od. 8.

i. e. As if you were a private man: putting yourſelf in the condition of a private man: ὥσπερ ἰδιώτης, *tanquam privatus*. *Ruſticus expectat*, i. e. ſtands expecting, like the countryman in the fable, Hor. Epiſt. L. i. ii. 42.

Poſt hoc, vehemens lupus, *et ſibi et hoſti*
Iratus pariter. L. ii. Epiſt. ii. 28.

So that here the conſtruction is, *Then foming what reſembled tarre and pitch*—*Then as it were foming forth tarre*—The very ſame kind of expreſſion Fairfax uſes, a great imitator of Spenſer, in his tranſlation of Taſſo, x. 15.

The courſers pant and ſmoke with lukewarme ſweat,
And foming creame *their iron mouthfuls eat.*

i. e. foming what reſembled creame.

Where, foming wrath, *their cruell tuſks they whett.*
B. i. C. 6. St. 44.

His ſteed was bloody red, and fomed yre.
B. ii. C. 5. St. 2.

XXX.

The wakeful dogs did never ceaſe to bay.] This alludes to an old ſuperſtitious belief, that dogs are quick-ſighted and quick-ſcented at the approach of gods or goddeſſes.

The dogs intelligent confeſt the tread
Of power divine— Hom. Od. xvi. 176.

This paſſage ſeems to me to have little or no relation to thoſe *infernal dogs* that uſually attended on Hecate; for Hecate and Night are diſtinct deities.

XXXI.

To yawning gulfe of deepe Avernus hole—] The lake of Avernus in Italy is thus deſcribed by our countryman Sandys in his Travels, p. 279. ‘This was ſuppoſed the entrance into Hell by ignorant antiquity; where they offered infernal ſacrifice to Pluto and the Manes, here ſaid to give anſwers. For which purpoſe Homer brought hither his Ulyſſes [Odyſſ. λ'. ſee Max. Tyr. p. 151. *Edit. Lond. Cicero, Tuſc. Diſp.* i. 16.] and Virgil his Aeneas [vi. 237.] and feigned they were to have deſcended into Hell at this place: for that thoſe caves were, by which the infernal ſpirits by the power of magick evoked were imagined to aſcend.’

Ibid.

There creature never paſt
That backe retourned without heavenly grace.] The Sibyl informs Aeneas that the deſcent into hell was eaſy, but to reaſcend was the difficulty: 'twas true however that a few had this priviledge, a few *of heavenly grace*,

Pauci, quos aequus amavit
Jupiter, aut ardens evexit ad aethera virtus,
Dis geniti potuere. Aen. vi. 129.

Shall we acquieſce in this interpretation? or conſider it further, as an alluſion to thoſe *creatures that back returned by* HEAVENLY GRACE, being redeemed by Chriſt, *who deſcended into hell and preached unto the ſpirits in priſon*, 1 Pet. iii. 19. We muſt not loſe ſight of the ſcripture, throughout this whole firſt book: for our knight is the Chriſtian hero, and Una Chriſtian truth: if the poet mixes any heathen mythology, tis no more than what other poets have likewiſe done, who have profeſſedly written on chriſtian ſubjects, ſuch as Dante among the Italians, and our divine epic poet Milton.

XXXII.

—Fild *with ruſty blood.*] *fild* is always ſo ſpelt, when it means *filled*: and Hughes has printed it *filled*. But here perhaps it means *defiled*.—The following images in this ſtanza are ſtrongly painted: the reader at his leiſure may compare Ovid's deſcription of Orpheus' deſcent into Hell, Met. x. or, of Juno's, who came to ſollicit one of the Furies to puniſh Athamas, Met. iv. 449. For I believe that Spenſer in theſe deſcriptions conſulted both Ovid and Virgil.

XXXIII. XXXIV.

The houſe of endleſſe paine is built thereby.] Tis plain Spenſer had Virgil in view, vi. 548. *Sub rupe ſiniſtrâ Moenia lata videt, &c. This houſe of pain* is called in Plato's Gorgias, p. 523. *the priſon of puniſhment*, τὸ τῆς τίσεώς τε ϗ̀ δίκης δεσμωτήριον. which is Milton's expreſſion, i. 71. *here their priſon ordaind.* ii. 59. *the priſon of his tyranny.* And thus Shakeſpeare, where the Ghoſt ſpeaks to young Hamlet,

—*But that I am forbid*
To tell the ſecrets of my priſon-houſe.

Milton likewiſe uſes Spenſer's words, *The houſe of pain*—

I come no enemy, but to ſet free
From out this dark and diſmal houſe of pain
Both him and thee. ii. 823.

The houſe of woe,
And dungeon of our tyrant. x. 465.

Dante, Inferno. Canto V. calls it *doloroſo hoſpitia.* And Canto III. v. 1. mentions the following inſcription over the gates of hell.

Per me ſi va nella città dolente:
Per me ſi va nell' eterno dolore:
Per me ſi va tra la perduta gente.

The deſcriptions of the rivers in hell are taken from Plato's Phaedo, and from Virgil, Æn. vi. and imitated by Milton, ii. 574.—The entrance into this tremendous priſon-houſe, this houſe of paine, is guarded by a three-headed monſtrous dog, which Night appeaſes. How does Night appeaſe Cerberus? Like the Sibyl in Virgil?

Melle ſoporatam medicatis frugibus offam
Objicit.

Or like Virgil in Dante?

E'l duca mio diſteſe le ſue ſpanne

Preſe la terra, e con piene le pugna,
La gitto dentro alle bramoſe canne.
Infern. Canto. VI.

Or does Night appeaſe Cerberus by making him to recognize her power and dignity?

For ſhe in hell and heaven had power equally:

Like Hecate, whoſe three-fold power, as Luna, Diana, and Proſerpine, was equally acknowledged. So Cerberus recognized the office of Mercury,

Ceſſit immanis tibi blandienti
Janitor aulae
Cerberus: quamvis furiale centum
Muniant angues caput ejus, atque
Spiritus teter, ſanieſque manet
Ore trilingui.

Spenſer ſeems to have this paſſage of Horace before his eyes,

His three deformed heads did lay along,
Curled with thouſand adders venemous.

The poets deſcribe Cerberus with three deformed heads, and each head, or neck curled with thouſand adders:

Horrere videns jam colla colubris. Virg. vi. 424.
Centum muniunt angues caput ejus. Hor. L. iii. Od. ii. and hence may be explained, what has puſled all the commentators and mythologiſts that ever yet I have ſeen, and the beſt of the mythologiſts, the learned Spanheim in his treatiſe concerning ancient coins; namely, how came Horace to call Cerberus the hundred headed beaſt *bellua centiceps*, L. ii. Od. 13. And how came Heſiod to ſay, πεντηκοντακάρηνον, *quinquaginta capitum*, Theog. v. 312. The anſwer ſeems plainly from the ſtate of this mythological queſtion, to be, that they conſidered the adders or ſnakes on the neck or head of this monſtrous creature of the imagination into the account, and aſſigned a determinate for an indeterminate number, according to the uſual cuſtom of poets. The following tranſlation of Virgil by Dryden, will not be unacceptable to the Engliſh reader of theſe notes; the more learned may compare the original.

No ſooner landed, in his den they found
The triple porter of the Stygian ſound,
Grim Cerberus; who ſoon began to rear
His creſted ſnakes, and arm'd his briſtling hair.
The prudent Sibyl had before prepar'd
A ſop, in honey ſteep'd, to charm the guard,
Which mix'd with powerful drugs, ſhe caſt before
His greedy grinning jaws, juſt op'd to roar:
With three enormous mouths he gapes; and ſtreight
With hunger preſt, devours the pleaſing bait.
Long draughts of ſleep his monſtrous limbs enſlave;
He reels, and falling fills the ſpacious cave.

This image of Cerberus' hanging down his tail, ſeems taken from Horace, L. ii. Od. 19. where Bacchus deſcends into hell,

Te vidit inſons Cerberus aureo
Cornu decorum, leniter atterens
Caudam; ET recedentis trilingui
Ore pedes tetigitque crura.

Which I formerly corrected and pointed thus,

Te vidit inſons Cerberus aureo
Cornu decorum; et *leniter atterens*
Caudam, recedentis trilingui
Ore pedes tetigitque crura.

XXXV.

There was Ixion turned on a wheele,
For daring tempt the queen of heaven to ſin.] From Tibullus L. i. Eleg. iii. 73.

Illic Junonem tentare Ixionis auſi
Verſantur celeri noxia membra rotâ.

Ibid.

And Siſyphus an huge round ſtone did reele
Againſt an hill—] This verſe is no bad imitation of a well known and a very expreſſive verſe in Homer.—Dionyſius has ſhewn how exactly the poet's verſes correſponds to the thing he would deſcribe, and how artful his pauſes are. I will add here the latin tranſlation, which deſerves more praiſe than I am at liberty to beſtow.

Siſyphon aſpexi duros perferre dolores,
Saxum utraque manu geſtantem pondere veſto. [ſaxum
Ille quidem manibuſque humeriſque volubile
Ad juga connixus trudit. | *Sed culmina jam jam*
Tacturum, | *retro fati vis aſpera vertit:*
Fertur ad ima ruens lapis improbus aequora campi.

Ibid.

There thirſty Tantalus hung by the chin.] *i. e.* Was up to the chin in water: as Homer deſcribes him, Odyſſ. λ' 582.

Ἑϛαοτ' ἐν. λίμνῃ· ἡ δὲ προσέπλαζε γενείῳ.

Ibid.

Typhoeus joynts were ſtretched on a gin.] This giant is variouſly written by the poets and mythologiſts, Τυφῶν, Τυφάων, Τυφῶς, Τυφωεὺς, and Spenſer's account of him differs from them all, as far as I can find. He was ſtricken with thunder by Jupiter, and laid under the iſland Inarime: (as Virgil is pleaſed to write Homer's Ἐν Ἀρίμοις:)

but in this and in the following verſe, he had Virgil in view, vi. 617.

> *—Radiiſque rotarum*
> DESTRICTI PENDENT: SEDET, AETERNUM-
> QUE SEDEBIT
> *Infelix Theſeus.*

Which explains what he means by,

Theſeus condemn'd to endleſſe ſlouth by law.

And the laſt verſe of this ſtanza mentions the puniſhment of the daughters of Danaus: [Ovid. Met. iv. 461. Hygin. Fab. 168.] he uſes a round number; one of his daughters ſaved her huſband and was exempted from the puniſhment inflicted on the reſt.

XXXVII.

HIPPOLYTUS.] His ſtory is told in Virg. vii. 765. to which paſſage and to the commentators I refer the reader. With reſpect to his ſurgeon Aeſculapius, there were ſeveral of that name; ſee Cic. de Nat. Deor. iii. 22. with the notes of Davies. And as poets ſeldom agree in their fabulous hiſtories, ſo our poet differs I think, from all, in ſaying, that Aeſculapius was empriſoned *remedileſſe*: for he was made a god: Lucian introduces him and Hercules ſcolding for priority of place: and Celſus ſays, he was numbered among the gods for adding luſtre to an art before rude. Eratoſthenes relates that he was taken into the number of the conſtellations, and named Ophiuchus, and that Jupiter did this to pleaſe Apollo. Compare Hygin. Poet. Aſtron. Cap. xiv. 'Tis well known he was worſhipped in Epidaurus, and how in a ſerpentine form he came to Rome, as Ovid tells the fable, Met. xv. Hence Milton, *the god in Epidaurus*, ix. 506. Shall we endeavour to reconcile Spenſer with the poets and mythologiſts; or rather ſuppoſe (which he often does) that he makes a mythology of his own, ſuitable to his own ſcheme or purpoſe? But if we were to try to reconcile Spenſer with his brother poets, we might interpret this ſtory of Æſculapius' being in hell, juſt as the ſtory of Hercules is interpreted in Homer's Odyſſey, that his *Idole* is in hell, and his Spirit in heaven? ſo let us reconcile Virgil to himſelf concerning Theſeus, as mentioned above, *Sedet, aeternumque ſedebit*— that is, the *Idole* of Theſeus, was puniſhed in hell for his preſumption to raviſh Proſerpina, but his *Spirit* as a hero or demigod was in heaven.

Let us return to Hippolytus, in order to explain ſome of theſe verſes concerning him.—He was a huntſman, hence ſaid to be the favourite of Diana, the goddeſs of hunters: he ſometimes hunted in a chariot: ſo the Garamantes wont in chariots to chaſe the Æthiopian Troglodytes, who were reported ſwifter than any other nation, Herod. L. v. and as he now thus hunted,

From ſurging gulf two monſters *ſtreight were brought.* Let us ſee how Sir W. Raleigh in his hiſtory of the world, p. 367. tells this tale. *Neptune ſent out* HIS SEA-CALVES [*Phocas* ſee Natal. Com. L. ii. C. 8.] *as Hippolytus paſſed by the ſea-ſhore, and ſo affrighted his horſes, as caſting the coach over, he was by being intangled therein, torne in pieces, which miſerable and undeſerved deſtinie, when Phedra had heard of, ſhe ſtrangled herſelf. After which it is fained that Diana intreated Æſculapius to ſet Hippolytus his pieces together, and to reſtore him to life; which done becauſe he was chaſte, ſhe led him with her into Italie to accompany her in hunting.*—But let us hear Virgil,

> *Quod litore currum*
> *Et juvenem monſtris pavidi effudere marinis.*

Which Pitt tranſlates,

> *Since the mad horſes ſtartled as they flew,*
> *And on the ground their mangled maſter threw.*

This is too vague: Dr. Trapp, not fettered with rime, nor indeed with good poetry, thus more litterally,

> *Becauſe by* ſea-born monſters *ſcar'd, they flung*
> *The chariot and the youth upon the ſhore.*

The following is the note of Taubmannus,
'*Monſtris marinis*] *Ægeus* [Scrib. *Neptunus.*
'Spenſ. *his ſea-god Syre*] *enim agitanti currum*
'*Hippolyto, rogatu patris Theſei, immiſit* PHOCAS,
'*quibus equi territi eum diſtraxerunt.*

> *From ſurging gulf* TWO *monſters ſtreight were brought,*
> *With dread whereof his chafing ſteedes aghaſt*
> *Both charett ſwifte and huntſmen over-caſt.*

TWO *monſters*—ſeem an errour of the preſs or tranſcriber, inſtead of THE *monſters*,

> *From ſurging gulf* the monſters *ſtreight were brought,*

The monſters from the ſurging gulf, are the PHOCÆ: MONSTRA MARINA. The variation is not great and the correction ſets all eaſy; for there is neither reaſon nor rime to ſay TWO *monſters.* If I were to conjecture that the poet wrote *ſea-monſters*,

> *From ſurging gulf* ſea-monſters *ſtreight were brought:*

The conjecture may ſeem too far from the received reading: however we leave our various readings and comments with the reader, to make of them what he thinks proper.—Let us go on to the next verſe, *With dread whereof his* chacing *ſteedes aghaſt*

So the 1ſt quarto: the 2d *chaſing:* and ſo the folios 1609. 1611. 1617. 1679. But Hughes very right, *chaſing ſteedes*, turbati equi, Virg. viii. 767. *Turbantur equi*, Ov. Met. xv. 517. *Turbantur quadrupedes*, Ov. Faſt. 739. *Solliciti terrentur equi.* Compare the Hippol. of Eurip. ver. 1223. If Hughes is right in printing *chaſing* here, he is as wrong in printing *chaſe* in B. i. C. 6. St. 21. *And* chaſe *the ſalvage beaſt.* For there is not a fox-hunter in England, but would read, *chaſe.*—The laſt verſe in this ſtanza,

That of Hippolytus was left no moniment,

ſeems imitated from Ovid. Met. xv. 529.

Nullaſque in corpore partes
Noſcere quas poſſes.

XXXIX.

His cruell ſtep-dame ſeeing what was done
Her wicked daies with wretched knife *did end.*] As *knife* is derived from ξίφος and uſed by our old poets in that ſenſe, it means, dagger or ponyard. Spenſer, perhaps thought it too infamous a way of going out of the world to ſay that Phedra hang'd herſelf; he therefore follows Seneca in ſaying ſhe ſtabb'd herſelf.—Mean while Theſeus too late repented of his imprecations,

Tho *gathering up the relicks of his ſmart*
By Dians means, who was Hippolyt's friend—

Some editions have, WHO *gathering*—But *tho* is uſed for *then* in a thouſand places, and ſo by the old Engliſh writers, whom Spenſer follows.

He ſays that Diana was the friend of Hippolytus; and Diana, in Eurip. Hippol. ver. 1333, calls him, ἄνδρα πάντων φίλτατον. Hippolytus himſelf ſays that he had the honour to converſe with her, which was denied to other mortals,

Μόνῳ γάρ ἐϛι τȣ̃τ᾽ ἐμοὶ γέρας ϐροτῶν,
Σοὶ ϗ ξύνειμι, ϗ λόγοις ἀμείϐομαι.

Soli enim mihi eſt hoc munus mortalium,
Et tecum verſor, et tecum colloquor.

Which I rather mention, becauſe hence is illuſtrated and explained what Xenophon in his treatiſe of hunting writes of Hippolytus, viz. that Diana familiarly converſed with him: Καὶ ἐν λόγοις ἦν.—Let me add another inſtance of Spenſer's departing from ſtrictly adhering to the old mythology: Theſeus (he ſays) by the means of Diana, gathered up the diſſevered limbs of his ſon, and brought them to Æſculapius, who joyned the mangled carcaſe together and healed Hippolytus. The reader may compare (if he has any mind to ſee how the ſtory differs) the Hippolytus of Euripides. Ov. Faſt. vi. 745. Met. xv. 497. Virg. vii. 769. But Horace tells you 'tis all a mere ſtory, L. iv. Od. vii.

Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum.

XLII.

Is not enough that thruſt from heaven due.] Is not enough? *non ſatis eſt?* As in Latin *id*, *illud* is omitted, ſo Spenſer omits *it* in Engliſh.—*thruſt from heaven* DUE, i. e. *due* to him, not only as a demigod, and ſon of Apollo, but likewiſe on account of his medicinal ſcience: for ſuperior ſcience raiſed the ancients to be gods.—HAC ARTE *Pollux et vagus Hercules Eniſus arces obtigit aetheris*—In ancient coins he is named, CΩTHP ACKΛHΠIOC.

XLV.

—albee (his woundes wyde
Not throughly heald) unready were to ryde.] This paſſage, I believe, has been hitherto miſunderſtood, if I can conjecture from the pointing in all the editions: as I have pointed it; *his woundes wide not throughly heald* is put abſolute; and the pronoun *he* omitted according to Spenſer's uſual manner: the conſtruction is, *Albeit (his wide wounds being not thoroughly heald) He were unready to ride.* So the pronoun *He* is omitted in Milton, ii. 46. which place ſeems to have been miſunderſtood.

His truſt was to the Eternal to be deem'd
Equal in ſtrength; and rather than be leſs
Car'd not *to be at all.*

i. e. *He cared not;* to be ſupplied from *His* in the firſt verſe.—*Woundes* is of two ſyllables.

XLVII.

There was that great proud king of Babylon.] In the dungeon of Pride the poet places, I. NEBUCHADNESSAR. See *Daniel*, C. iv. II. CROESUS. III. ANTIOCHUS, ſurnamed *Epiphanes.* He polluted the temple and prophaned the altars with all thoſe ſacrifices and rites, which the Jews held in the higheſt abominations. See an account of this perſecutor of the Jews in the book of *Macchabees*, and in *Joſephus Antiq.* L. xiii. c. 16. Perhaps Spenſer calls him *proud* for aſſuming the name of God to himſelf, and thus in his coins we read, ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΘΕΟΥ ΕΠΙΦΑΝΟΥΣ. IV. NIMROD, who dwelt *long before* the above-mentioned: the firſt tyrant and oppreſſor. See Gen. x. 8. *a mighty hunter before the Lord*, which ſome expound as Spenſer, and Milton, xii. 30. See Sir *W. Ral.* hiſtory of the woC. x. St. i. V. NINUS, king of the Aſſyrians; he reduced the greateſt part of Aſia under his power, the then chiefly known world; hence Spenſer hyperbolically adds, *of all the world obey'd.* VI. ALEXANDER the Great, ſon of Philip king of Macedon, but would be thought ſon of Jupiter Ammon, *Scorn'd of God and man*, he grew debauched and tyrannical; and died a *ſhameful death:* he caught a fever from his intemperate manner of living, which occaſioned his death; or, not unlikely, was poiſoned.

XLIX.

Great Romulus—] Here likewiſe were the Roman heroes, I. ROMULUS, the firſt king of Rome. H. TARQUINIUS, from his behaviour named *Superbus*, the laſt king of Rome. III. LENTULUS, there were many eminent Romans of this name:—*too lordly Lentulus*—does he mean Cn. Cornelius Lentulus the dictator, who defeated the Samnites, and oppoſed the *Carthaginian* peace? or rather *Lentulus* who was put to death in Cataline's conſpiracy? IV. V. SCIPIO and HANNIBAL both the conqueror and conquered, he makes captives of Pride. *Stubborn Hannibal*; *ſtubborn* in his inveterate hatred to the Romans, to which hatred he was ſolemnly initiated when a boy; and rather than be delivered up to them he poiſoned himſelf. VI. VII. SYLLA and MARIUS; between whom the ſtate was cruelly haraſſed with civil wars: *ſterne Marius*, what *Plutarch* ſays of *Marius* in his life, will ſufficiently ſhew the propriety of this epithet: 'We have ſeen the effigies of Marius at Ravenna in Gaul, anſwering to his ſowerneſs and roughneſs of behaviour, remarked by all authors; for being naturally valiant and warlike, and more acquainted with the camp than the city, he could not govern his paſſion, when in authority.' We may add likewiſe that ſtory of the Cimbrian, who being ſent to kill him, was ſo frightened with his ſtern look and fierce voice, *Dareſt thou, fellow to kill C. Marius?* that he dropt his ſword, and running into the ſtreet declared, he could not kill C. Marius. There is a fine ſtatue now at Oxford of Marius, that ſhews plainly the propriety of this epithet. VIII. JULIUS CÆSAR. IX. POMPEY the Great. X. MARCUS ANTONIUS, the triumvir: *fierce*, ſo Florus, L. iv. C. vi. *gravis paci, gravis reipublicæ.* & Cap. XI. *Furor Antonii.*

L.

Amongſt theſe—] With theſe proud men, he places proud women. I. SEMIRAMIS: the wife of Ninus, king of Aſſyria. After many conqueſts ſhe fell in love with her own ſon, and was ſlain by him. II. STENOBOEA, whom Homer calls Antea, δῖ' Ἄντεια, *nobilis Antea.* Il. ζ'. 160. Εἰρωνικῶς, ſays the Scholiaſt. But Δῖος may be referred to her *greatneſs*, or her *beauty*, as Dr. Clarke has well obſerved: and Spenſer thus calls her *Fayre Stenoboea*; the epithet divine would be improper, as we now uſe it, nor could he apply it to her, who tempted Bellerophon and falſely accuſed him to her huſband: the real ſtory being at length known, ſhe put an end to her life. She hanged herſelf, ſays Spenſer; poyſoned herſelf, ſays Ariſtophanes and the Scholiaſt. in βατραχ, ver. 1075. and Schol. and ver. 1083. III. CLEOPATRA, *High-minded*, ſo Horace, whom he ſeems to have in his eye,

> *Privata deduci ſuperbo*
> NON HUMILIS *mulier triumpho.*
> L. i. Od. 37.

CANTO VI.

I.

AS when a ſhip, that flyes fayre under ſayle,
An hidden rocke eſcaped hath unwares,
That lay in waite her wrack for to bewaile,
The mariner yet halfe amazed ſtares
At perill paſt, and yet it doubt *ne dares*
To joy at his fool-happie overſight,
So doubly is diſtreſt twixt joy and cares.

The dreadleſſe corage of this elfin knight,
Having eſcapt ſo ſad enſamples in his ſight.] This elfin knight, the valiant St. George (for this is the meaning of

The dreadleſſe corage of this elfin knight,

corage, is heart or mind; *cor Ennii*, is Ennius: *Mens Catonis* is Cato: See note on B. vi. C. 6. St. 1.) having eſcapt the perils of the palace of

Pride; yet ſtill in a kind of diſtreſs between joy and cares, is aptly compared to the ſituation of mind a mariner finds himſelf in, when his ſhip is hardly eſcapt from a rock: *an hidden rocke,*

That lay in waite her wrack for TO BEWAILE—

her wrack to bewaile, means not to lament her wrack; but in old Engliſh, to waile or to bewail, means to make choice of, to ſelect, &c. So the Scotiſh biſhop in his verſion of Virgil, V. 716. *Et quicquid tecum invalidum* DELIGE:

Wale out *al thaym bene waik and unweildy.*
Virg. VII. 152. delectos *centum oratores*—

Ane hundreth gay ambaſſiatouris did wale.

In the complaint of Creſ. Ch. v. 30. p. 337. *wailid wine*, is choice wine. Oppoſite to *wailid* is *outwailid*, i. e. the refuſe, the offscourings, &c.

Now I am made an unworthy outwaile.
Teſt. of Creſ. v. 129.

Germ. **welen**, *eligere.* Perhaps a latiniſt would bring it from *velle* to will: for what we will, we chooſe: a helleniſt, from ἑλεῖν, ϝελεῖν, among other ſignifications, *capeſſere, eligere.* In this ſignification how poetically has Spenſer expreſſed himſelf? *the rock lays, as it were, in wait deſignedly to make a wrack of her: chooſes her out for that purpoſe*, &c. Poetry animates every thing; like the lyre of Orpheus, ſhe gives rocks deſign and choice: but in plain proſe, *her wrack for to bewaile*, means no more than to make a wrack of her.

The mariner yet halfe amazed ſtares
At peril paſt, and yet it doubt *ne dares*
To joy at his foole-happy overſight.

Spenſer corrected it among the *Errata, in doubt*, i. e. and ſtill in fear, doubt, and jeopardy dares not to joy, &c. Chaucer in the Rom. of the Roſe, 4513, uſes it for jeopardy:

For him my life lieth all in dout.

Ital. *dotta, dottare.*—in fear or doubtful fear, does very well in this paſſage; and yet in doubtful fear dares not to joy at his fooliſh overſight though happily ended.—The whole ſimile is very pertinent; and well worth a little criticiſm.

III.

With beaſtly ſin thought her to have defilde,
And made *the vaſſal of his pleaſures vilde.*] 'Tis requiſite that the reader ſhould be acquainted with Spenſer's manner of writing: let me then ſtop him here for a moment, to put him in mind, that our poet's conſtruction is to be often ſupplied from the foregoing part of the ſentence. *He thought to have defild her—And he thought to have made her*, &c.

Whom that moſt noble Briton prince ſo long
Sought through the world, and ſuffered *ſo much*
wrong. Introduction, B. i. St. 2.

i. e. and, ſeeking whom, ſuffered ſo much wrong.

With which her yron wheels did *them affray,*
And her darke grieſly looke them much diſmay, i. e. did them much diſmay. B. i. C. 5. St. 30.

Great pity is to ſee you thus diſmayd,
And marre *the bloſſom of your beauty bright*, i. e. and to ſee you thus to marre, &c.
B. ii. C. 1. St. 14.

Forthy ſhe oft him counſeld to forbear
The bloody batteill, and to ſtirre up ſtrife, i. e. and to forbear to ſtirr up ſtrife. B. iii. C. 4. St. 24.

Whiles of a wanton lady I do write—
And knighthood *fowle defaced by a faithleſſe knight*, i. e. and whiles I write of knighthood, &c.
B. iii. C. 9. St. 1.

Whoſe curſed uſage and ungodly trade
The heavens abhorre, and into darkneſſe drive, i. e. and whoſe curſed uſage do drive the heavens into darkneſs. B. iv. C. 7. St. 12.

Milton, who was a great reader and imitator of our poet, has followed him in this elliptical manner of writing, which is to be ſupplied from the foregoing part of the ſentence: not but that ſuch figures are frequent too in ancient authors: Take this one inſtance from Horace, L. i. S. 1.

Qui fit, Maecenas, ut nemo, quam ſibi ſortem
Seu ratio dederit, ſeu ſors objecerit, illâ
Contentus vivat? Laudet diverſa ſequentes? i. e.
Quî fit ut ille laudet ſequentes diverſa?

And here let thoſe
Who boaſt in mortal things—
Learn how their greateſt monuments of fame,
And ſtrength and art *are eaſily outdone*
By ſpirits reprobate— Milt. I. 694.

i. e. And learn how their ſtrength and art, &c.

With ſongs to hymn his throne,
And *practis'd diſtances to cringe, not fight.*
IV. 945.

i. e. to hymn his throne *with* ſongs, and to cringe *with* practiſed diſtances.

Well thou didſt adviſe;
Yet not for thy advice or threats I fly
The wicked tents devoted; leſt the wrath
Impendent, raging into ſudden flame

Diſtinguiſh not— V. 888.
i. e. I fly leſt the wrath, &c.

IV.

With fawning wordes he courted her awhile,
AND *looking lovely,* AND *oft ſighing ſore.*] *And* ſeems printed twice by the negligence of the compoſitor of the preſs: I want authority only to print, without the connective particle, which is better omitted:

With fawning wordes he courted her awhile,
OFT *looking lovely, and* oft *ſighing ſore.*

V.

Ah heavens! that doe this hideous act behold—] This exclamation is very pathetic; and not unuſual among poets and rhetoricians. *Pro dii immortales! cur interdum in hominum ſceleribus maximis aut connivetis, aut praeſentis fraudis poenas in diem reſervatis?* Cicero, pro M. Caelio.

Spectat hoc noſtri ſator
Sol generis? et ſpectator, et curru inſidens,
Per ſolita puri ſpatia decurrit poli?
Non redit in ortus, et remetitur diem?
Senec. in Med. v. 28.

Magne regnator deûm,
Tam lentus audis ſcelera, tam lentus vides?
Sen. Hippol.

Jupiter omnipotens—Aſpicis haec?
Virg. Æn. iv. 206.

—Videt iſta deorum
Ignavus genitor? Stat. Theb. i. 80.

E non fulmina il cielo, e non gl' inghiotte
La terra entro la ſua perpetua notte?
Taſſo, viii. 66.

VI.

That molten ſtarres do drop like weeping eyes,
And Phoebus flying ſo moſt ſhameful ſight
His bluſhing face in foggy cloud implyes,
And hydes for ſhame.] Theſe ſtrong figurative expreſſions are agreeable to the manner of the Jews; who deſcribing times of diſtreſs and fear, ſay the ſtars melt and drop down from the ſkies, and the ſun hides its light: *Immediately after the tribulation of thoſe days ſhall the ſun be darkned, and the moon ſhall not give her light, and the ſtars ſhall fall from heaven, and the powers of the heaven ſhall be ſhaken.* Matt. xxiv. 29. See Joel ii. 10. Ezek. xxxii. 7. Iſaiah xiii. 10. So likewiſe when any atrocious villany is perpetrated the ſtars and ſun are ſaid to withdraw their light: [*implyes,* infolds, wraps, IMPLICAT; *his bluſhing face in clouds.*]

Let me not name it to you, ye chaſt ſtars.
Shak. Othell. Act. vi.

Stars, hide your fires:
Let not light ſee my black and deep deſires.
Macbeth, Act. i.

Ille etiam extincto miſeratus Caeſare Romam,
Cùm caput obſcurâ nitidum ferrugine texit,
Impiáque aeternam timuerunt ſaecula noctem.
Virg. G. i. 466.

VII.

Eternall providence, exceeding thought,
Where none appeares can make her ſelfe a way—]
Exceeding thought, [ἡ ὑπερέχουσα πάντα νοῦν.] *i. e.* which paſſeth all underſtanding. Philip. iv. 7. He hath the ſame ſentiment, B iii. C. 5. St. 27.

Providence heavenly paſſeth human thought,
And doth for wretched mens reliefe make way.

Can make—i. e. knows how to make herſelf a way:

Fata viam invenient *aderitque vocatus Apollo.*

Soon after he ſays, *From lyons clawes, &c.*--This too is agreeable to ſcriptural expreſſions, *I was delivered out of the mouth of the lion.* 2 Tim. iv. 17. *Save me from the lion's mouth.* Pſ. xxii. 21. xxxv. 17.

Ibid.

Her ſhrill outcryes and ſhrieks ſo loud did bray.] i. e. did make ſo great a noiſe: in the ſame ſenſe as its original βράχε.

X.

As when a greedy wolfe, through honger fell,
A ſeely lamb far from the flock does take,
Of whom he meanes his bloody feaſt to make,
A lyon ſpyes faſt running towards him,
The innocent prey in haſt he does forſake;
Which quitt from death, yet quakes in every lim,
With chaunge of fear, to ſee the lyon looke ſo grim.]

Illa tremit, velut agna pavens, quae ſaucia cani
Ore excuſſa lupi, nondum ſibi tuta videtur.
Ov. Met. vi. 527.

The ſentence appears disjointed (*oratio aſyndetos*) by his leaving out the relative, or the connective particle; which the reader is left to ſupply. *As when a greedy wolfe, which through hunger,* or by adding the connective particle,

And ſpyes a lyon running faſt tow'rds him—

But ſee what is cited from the Schol. of Homer in a note on B. i. C. 1. St. 23. concerning theſe inaccuracies. And ſee note likewiſe on B. i. C. 3. St. 5. There is the ſame deſigned embarraſſment of the conſtruction likewiſe in Milton, vi. 310.

Such as, to ſet forth
Great things by ſmall, if nature's concord broke,
Among the conſtellations war were ſprung;
Two planets, ruſhing from aſpect malign
Of fierceſt oppoſition in mid ſky
Should combat, and their jarring ſpheres confound.

i. e. Such for inſtance (to compare great things with ſmall) as if the concord of nature being broken, war were ſprung among the conſtellations; *And* two planets, &c. So in Homer Il. E. 840.

Λάζετο δὲ μάστιγα καὶ ἡνία Παλλὰς Ἀθήνη·
Αὐτίκ’ ἐπ’ Ἄρηϊ πρώτῳ ἔχε μώνυχας ἵππους.

Corripuit autem ſcuticam et habenas Pallas Minerva:
Ac *ſtatim in Martem primum dirigebat equos.*

See likewiſe Il. ά. 105. with the notes of Dr. Clarke. Let me obſerve by the bye, that there is a great reſemblance as well of their language and conſtruction, as of their genius, in Spenſer, Milton, and Homer.

XI.

Shew a ſemblance glad
To comfort her, and feare to put away,
Their backward-bent knees teach her humbly to obay.] The Satyrs lay aſide their frowns; and gently grinning [and grinning a ſmile] they ſhew a glad ſemblance to comfort her; and in order that ſhe may put her feare quite away, they teach their backward-bent knees humbly to obey her. Horat. L. 2. Od. 19. *Capripedum Satyrorum.* Herodot. L. 2. γράφουσι Πάνα τραγοσκελέα. Theocritus, Πάνεσσι κακοκνάμοισι.

XII.

The doubtfull damzell DARE *not yet committ*
Her ſingle perſon to their barbarous TRUTH;
They, in compaſſion—
Are wonne with pitty and unwonted RUTH;] I am certain all is not right here, firſt 'tis very plain DARE ſhould be DARES, or DAR'D. Next if the words were to change place, how much more proper and elegant would the ſenſe appear?

The doubtful damzel DARES *not yet commit*
Her ſingle perſon to their barbarous RUTH—

She dared not to truſt herſelf to their barbarous, uncivilized, undiſciplined pity; RUTH; Whatever compaſſion they might poſſibly have, yet it was undiſciplined, and barbarous, to *that* therefore ſhe would not commit her ſingle perſon.

They in compaſſion—And wonder—
Are wonne with pity and unwonted TRUTH—

If we follow the old reading then 'tis, *Are won with pity and unwonted* PITY; or RUTH. But ſee how elegant TRUTH comes in here, as I have altered it, for ſhe was TRUTH: Thus therefore let us read the whole paſſage,

'*The doubtfull damzell* DARES *not yet commit*
'*Her ſingle perſon to their barbarous* RUTH;
'*But ſtill twixt feare and hope amaz'd doth ſitt,*
'*Late-learn'd what harme to haſty truſt enſu'th:*
'*They, in compaſſion of her tender youth,*
'*And wonder of her beautie ſoveraine*
'*Are wonne with pity and unwonted* TRUTH.

XIV.

SYLVANUS.] In this ſtanza, and that above St. 7. He is called *Old Sylvanus:* and ſo below St. 16. He was the ancient god of the woods, and worſhipped anciently by the countrymen, *Agricolae priſci—Silvanum lacte piabant,* Hor. ii. Epiſt. i. 143. *Te, pater Silvane tutor finium.* Epod. ii. 22. And ſee Virgil. viii. 600. *Old* is his epithet in Virgil, G. ii. 494.

Panaque, Silvanumque Senem.

Ovid characterizing him (Met. xiv. 639.) makes him a young-old man.

Silvanúſque, ſuis ſemper juvenilior annis.

But our poet varies in theſe little circumſtances and adapts them to his own mythology and ſtory.

His weake ſteps governing,
And aged limbs on cypreſſe ſtadle ſtout—
Virg. G. i. 20.
Et teneram ab radice ferens, Silvane, cupreſſum.

He is ſaid to carry the cypreſs tree on account of the love he bore to *Cypariſſus,* who was changed into a tree of that name. The ſtory of his transformation is told differently by Servius, on Virg. G. i. 20. And by Ovid Met. x. Fab. 3. Spenſer follows chiefly Servius, *Silvanus deus eſt ſilvarum. hic amavit puerum Cypariſſum nomine, qui habebat manſuetiſſimam cervam. hanc cum Silvanus neſcius occidiſſet, puer eſt extinctus dolore: quem amator deus in cupreſſum arborem ejus nominis vertit, quam pro ſolatio portare dicitur.* Compare Natal. Com. L. v. C. x. He carries the cypreſs in his hand in memory of his love, and for ſupport of his ſteps.

XV.

Far off he wonders what them makes ſo glad,
OR BACCHUS *merry fruit they did invent,*
OR CYBELES *franticke rites have made them mad.*] This is the reading of the 1ſt quarto, which I follow.

follow. The 2d quarto and the folio editions, read,

> Of *Bacchus.*—

Hughes in his edition,

> If *Bacchus*—

He wonders what makes them ſo glad, OR ſurely they had been drinking wine, [*invent*, is Latin; they had found grapes, and had been drinking their juice.] OR they had been celebrating the mad rites of Cybele. But what have theſe Satyrs with the rites of Cybele? Silvanus might think them intoxicated with wine, or frantick with celebrating the orgies of Bacchus: and this ſuppoſition is highly proper, the other not ſo. What ſhall we ſay then? that the poet wrote one name for another? which is no unuſual thing. Or that the half-learned printer miſtook his copy? Or that he, in reviſal of his work, would have altered it?—Certainly the repetition of the name would not have been without its elegance,

Far off he wonders, what them makes ſo glad,
OR BACCHUS *merry fruit they did invent,*
OR BACCHUS *franticke rites have made them mad.*

We offer our various conjectures to the reader, which we might ſupport with numberleſs authorities, but he is to judge for himſelf.

Ibid.

His owne fayre Dryope now he thinkes not faire,
And Pholoe fowle—] He ſeems to have Virgil in his eye, Aen. x. 551.

Sylvicolae Fauno Dryope quem Nympha creârat.

Faunus, Pan, Silvanus, &c. are the ſame. For Silvanus is a Latin deity, and means the god of the woods, θεὸς ὑλᾶιος, ΣυλϜαῖος.—*And Pholoe fowle,*—Here is a little jingle; frequent inſtances of which are in the beſt poets: her name we find both in Virgil and Horace.

XIX.

During which time her gentle wit ſhe plyes,
To teach them truth, which worſhipt her in vaine,
And made her th' image of idolatryes:
But when their bootleſſe zeal ſhe did reſtrayne
From her own worſhip, they her Aſſe would worſhip
fayn.] Spenſer is ſcriptural in his expreſſions;

> —*Which worſhipt her* in vain.

i. e. falſely. Exod. xx. 7. *Thou ſhalt not take the name of the Lord thy God* in vain. *i. e.* Thou ſhalt not forſwear thyſelf. Prov. xxx. 9. *Leſt I be poor and ſteal, and take the name of my God* in vain. *Vanities* in the ſcripture language are idols, falſe gods. 'Tis to be remembered that UNA repreſents Chriſtian *Truth:* forſaken by the great, ſhe goes amongſt the ignorant, where not only the creature inſtead of the creator, but the image, for the thing imaged, is miſtaken and adored. 'Twas objected to the ancient Chriſtians that they worſhipped an Aſſe. So in Minucius Felix, Sect. ix. *Audio eos turpiſſimae pecudis caput aſini conſecratum ineptâ neſcio quâ perſuaſione venerari.* And in Sect. xxviii. *Inde eſt quod audire te dicis caput aſini rem nobis eſſe divinam.* And thus Epiphanius of the Gnoſticks, φασὶ δὲ τὸν Σαβαὼθ ὁι μὲν ὄνȣ μορφὴν ἔχειν, οἱ δὲ χοίρȣ. The poet's mentioning theſe Satyrs or ruſticks, worſhipping her Aſſe, ſeems to hint at what is above cited from Minucius Felix and Epiphanius. Conſider likewiſe the diſtreſſed picture of the church at this time; Una is ſeparated from her Knight who ſhould defend her; and is forced to take up her abode in the woods, among wide ſalvages: Tis a continued allegory: And theſe Satyrs allegorized are ignorant Chriſtians.

XX.

It fortuned a noble warlike knight—] If I have the right clew to this poem, Spenſer ſeems to have in view ſome hiſtorical alluſion. Who then is Sir Satyrane in this 'continued allegory?' Some knight perhaps belonging to the court of the Faery Queen: and the character given of Sir John Perrot, exactly ſuits to his type, Sir Satyrane: he was thought to have been a ſon of K. Henry VIII. which explains, St. 21, 22. Queen Elizabeth made him Lord Deputy of Ireland; and his behaviour like that of Sir Satyrane was always rough and honeſt: his breeding had but little of the courtier. And as he knew not what was ill in himſelf, ſo he never ſuſpected it in others: *Eſſe quàm videri bonus malebat.* See B. iii. C. 7. St. 29.

XXI.

And chaſe the ſalvage beaſte with buſie payne] *i. e.* diligently: with diligent labour. See note on B. i. C. 2. St. 39. 'Tis an expreſſion which Chaucer uſes and the Scotiſh biſhop, who tranſlated Virgil.

Undir pleſaunce and undir biſy paine.
Squiers Tale. 529.

And zit forſoith I ſet my beſy pane
(*As that I couth*) *to mak it brade and plane.*
G. D. pag. 5. v. 3.

Dryden likewiſe has introduced it into his tranſlation of Virgil, Æn. i. 598.

Such is their toyle, and ſuch their buſy pains.

Our poet uſes it frequently.

And thrice he her reviv'd with buſie paine.
B. i. C. 7. St. 24.

And every feend his buſie paines *applyde.*
B. ii. C. 7. St. 35.

She caſt to comfort him with buſie pain.
B. iii. C. 5. St. 31.

In the ſame ſenſe, B. i. C. 2. St. 45.

And paind himſelf with *buſie* CARE *to reare*
Her out of carelesse ſwoune.

Where it might admit of a doubt if he did not rather ſay, *with buſie cure*, for ſo the old poets write, whom Spenſer in ſpelling and idiom generally follows, And thus Chaucer, Troil. and Creſ. iii. 1044. *Beſy cure*, i. e. officious care.

And thus Lidgate, B. iv. C. 32. *King Priamus dyd his buſy cure.*

Duke Theſeus with all his buſie cure.
Ch. Knightes Tale. 2855.

Yſet in malice by ther buſie cure.
Ch. Lament. &c. Urry's, E[illegible]t. p. 521. v. 107.

'Tis printed likewiſe *buſie care*. B. ii. C. 1. St. 43. But here likewiſe I would alter it into *cure*, had I the leaſt authority.—

Paine means *endeavour:* a Grecian would ſay it comes from πόνος *labor*.

There was a knight that lovd and did his paine.
To ſervin a ladie—
Ch. Frank. Tale. p. 108. Urry's Edit.

See the Gloſſary in *Buſie paine*.

XXIII.

He nouſled *up*—] It ſhould have been printed *nourſled*, i. e. *nurſed*.—Preſently after,

For all he taught the tender ymp, was but
To baniſh cowardize and baſtard *feare*—

Feare is not the legitimate paſſion of a true knight: beſide 'twas foreign to his original. *Baſtard* is uſed for *baſe*, in B. ii. C. 3. St. 42.

Thought in his baſtard *armes her to embrace.*

'Tis obvious to ſuppoſe Spenſer wrote *daſtard*:-The education of young Sir Satyrane is like the education which Boyardo and Arioſto tell us was given to the young Ruggiero by his uncle Atlante. See Boyardo Orl. Jnnam. Canto v. L. 3. And Arioſt. Orl. Fur. C. 7. St. 57. So Chiron likewiſe educated the young Achilles. But why does he make him tame wild bulls, *and ryde their backes not made to beare*—This was a ſtrange kind of education, to inure the youth to warlike exerciſes, and to make them expert in their games called ταυροκαθαψία, a martial kind of game, uſual at Theſſaly, and by Caeſar brought to Rome. In the tenth book of Heliodorus you will find that Theagenes both tamed and rode on the back of a wild bull; which breaking looſe from the ſacrifice he firſt purſues on horſeback, then quitting his horſe, he leaped on the bull's neck, and after ſufficiently taming and tiring him, he turned him on his back with his legs ſprawling in the air. We have at Oxford a very valuable monument of this very ſtrange kind of ſport; of which if the reader deſires any further information, I refer him to Dr. Prideaux's treatiſe on the Arundelian marbles.

XXVI.

The ſpotted panther, and the tuſked bore,
The pardale ſwift, and the tigre CRUELL,
The antelope and wolfe, both ſwift and CRUELL.] The fault here is plainly from the printer's eye being caught by the word above—the correction, *fiers* and *fell*, is mentioned among the Errata: ſuch kind of blunders are frequent in this book; and from this inſtance, the reader muſt not be ſurprized, if I mention many more.—The panther and pardale are generally thought to be the ſame: but Xenophon (no bad authority) diſtinguiſhes them. Λέοντες δὲ, παρδάλεις, λύγκες, πάνθηρες, κ. τ. λ. Χεν. Κυν. κεφ. ιά.

XXX.

To ſee his ſyre and ofspring ancient.] The conſtruction is, *To ſee his ancient ſire and his ſire's ofſpring.* This verſe gave me no ſmall trouble at firſt. But ſee more inſtances of this σύγχυσις or confuſion of diction, in a note on Introduction to B. ii. St. 3.—Una teaching the Satyrs reſembles Bacchus (in whom they ſay was imaged Moſes) among the deſerts,

Bacchum in remotis carmina rupibus
Vidi docentem (credite poſteri)
Nympháſque diſcentes, et aures
Capripedum Satyrorum acutas.
Hor. L. 2. Od. 19.

XXXV.

A ſilly *man, in ſimple weeds*—] Perhaps he wrote as Chaucer, *A* ſeely *man*— We have ſeen above how the common enemy, diſguiſed as a hermit, deluded the Chriſtians: he now appears as a pilgrim. A Proteſtant reader will be apt to think our poet had his eye on the Romiſh churches, where hypocrites frequently act in ſuch diſguiſes. From the Latin *Peregrinus*, the Italians form *Pellegrino*, and we *Pilgrim:* to this etymology Spenſer alludes,

As he had traveild many a ſommers day.

In his hand he has a *Jacob's ſtaff*, a pilgrim's ſtaff; ſo called becauſe they uſed ſuch in their pilgrimages to St. Jacob's or St. James's ſhrine.

Pilgrimes and palmers plight them together
For to ſeke S. James and Saints at Rome.
P. Plowman, i. 2.

Pilgrims were thoſe who were going their pilgrimages; Palmers, thoſe who returned from their pilgrimages, and carried a ſtaff or bough of a palm-tree, in token of their having performed their vows. But this diſtinction is not always obſerved. Their furniture was (ſomewhat like the Cynicks of antiquity) a ſcrip to put their needments in; a ſcollop ſhell to drink out of; and a ſtaff to walk with. The following from P. Plowman, Fol. xxviii. 2. might not be unacceptable to the reader,

Tyll late was and longe ere they a leode mette
Appareled as a paynime in pylgraimes wyſe:
He bare a burden bounden wyth a brode lyſte,
In a wythe wandis wyſe wounden aboute;
A bole and a bagge he bare by his ſide,
An hundred amples on his hatte ſette
Signes of Sinai, and ſhelles of Galice,
And many a crouch on his cloke and keyes of Rome,
And the vernicle before, for men ſhould knowe,
And ſe by hys ſignes, whom he ſo ſought hadde.

Ibid.

Through boyling ſands *of Arabie and Ynde*] *Syrtes aeſtuoſas*, Hor. L. i. Od. 22. Horace by *aeſtuoſas* and Spenſer by *boyling*, may mean not only burning hot, but riſing in ſurges like a tempeſtuous ſea: So Horace ſays, L. ii. Od. 7. *fretis aeſtuoſis*. And the following from Seneca, Herc. Fur. 319. may ſerve as a comment,

Cum per arentem plagam,
Et fluctuantes more turbati maris
Abiit arenas.

And I would hence explain Milton, who has borrowed this epithet from Spenſer, for he calls the chaos, *a* BOYLING *gulf—the foaming deep—a boggy ſyrts, neither ſea, nor yet dry land—*

—*whoſe* BOYLING *gulf*
Tamely endur'd a bridge of wondrous length.
B. ii. v. 1027.

Boyling, i. e. riſing in ſurges like the troubled ſeas. But Spenſer may include the meaning of burning hot, from the idea of water boyling in a cauldron.

Quos notus ſicco violentus aeſtu
Torret ardentes RECOQUENS *arenas.*
Boet. Conſol. Phil.

XXXVIII.

A ſorry ſight—] Shakeſpeare has the ſame expreſſion, where Macbeth, looking on his hands, after the murder of the king, ſays, 'This is a ſorry ſight.' Preſently after we have a ſcriptural phraſe, *Their blades drunk with blood*, Deut. xxxii. 42. *I will make mine arrows drunk with blood*, Jerem. xlvi. 10. *The ſword ſhall be made drunk with their blood.* Thus metaphorically Homer calls the ſkin of a bull *drunk with fat*, ebriam pinguedine, i. e. valde perfuſam, madentem pinguedine, μεθύουσαν ἀλοιφῇ. Il. ρ΄. 390. —*What more?* Quid plura? τί περισσα;—*With paynim knife*, i. e. a ſword, from ξίφος. This word frequently occurs with this meaning.

XXXIX.

Ah! deareſt lord, quoth ſhe, how might that bee—
Ah! deareſt dame, quoth he—] One would imagine that Una never would have addreſt this poor pilgrim with, *deareſt lord*—I have not altered the pointing; but ſuppoſing one ſhould alter it, and think that Una, lifting her eyes to heaven, ſhould in a kind of exclamation ſay, *Ah deareſt Lord!* Good God, how might that be? —The wicked Archimago, with malicious wit, takes it to himſelf, and ſarcaſtically replies, *Ah deareſt dame*—Is not all this decorum, and agreeable to the characters of both?

Ah deareſt Lord! quoth ſhe, how might that be—
Ah; deareſt dame! quoth he, how might I ſee—

Here are two words in this ſtanza ſpelt the ſame but different in ſignification, *the ſtouteſt knight that ever* wonne, i. e. that ever conquered in battle—*not farr away he hence doth* wonne, i. e. doth dwell. Germ. **wonen** *habitare*. Chaucer uſes it, and Milton has admitted it in his Poem, vii. 457.

—*out of the ground up roſe,*
As from his laire, the wild beaſt, where he wonns
In foreſt wilde.

XLI.

Faire knighthood fowly ſhamed, and doeſt vaunt—] If we ſuppoſe a word to be left out here either in haſty writing, or by the printer; with much greater ſpirit, and with better metre, we may thus read,

That haſt with knightleſſe guile, and trecherous traine,
Faire knighthood fowly ſhamd. And doſt thou vaunt
That good knight of the redcroſſe to have ſlain?

XLII.

But had he beene, where earſt his armes were lent—] But had he been in the place of Archimago [ſee C. 3. St. 37, 38.] He and not the enchaunter ſhould have rued for it.

XLIV.

XLIV.

As when two bores—] This ſame compariſon the poet has introduced in B. 4. C. 4. St. 29.

As two wild bores together grapling goe,
Chaufing and foming choler, each againſt his foe.

But he ſeems to have borrowed it from Chaucer, where he deſcribes the combat between Palemon and Arcite; in the knight's tale, 1160.

As wild bores gan they to fight and ſmite,
That frothen white as fome for ire wode;
Up to the ancle fought they in ther blode.

Let me add Eurip. Phaeniſſ. v. 1402.

Κάπροι δ᾽ ὅπως θήγοντες ἀγρίαν γένυν,
Συνῆψαν, ἀφρῷ διάβροχοι γενειάδας.

And Statius Theb. xi. 530, from Euripides,

Fulmineos veluti praeceps cum cominus egit
Ira ſues, ſtrictiſque erexit pectora ſetis:
Igne tremunt oculi—

XLVII.

Lo then for thine ayd,
Here take thy lovers token on thy pate.] 'Twas uſual for knights of romance to wear on their helmets or ſleeves, preſents or tokens of their miſtreſſes' favours. The Sarazin ſays ſarcaſtically he would give Sir Satyrane his lovers token to wear till his dying day, how ſhort or long ſoever.

XLVIII.

So they to *fight.*] So the the firſt quarto: either ellepticaly, as above St. 44.

Then back TO FIGHT *againe, new breathed and entire.*

Or as I rather think in this place *to* is augmentatively or expletively, as Dr. Hicks obſerves, **to** *non raro ut* **a ge y** *eſt merum augmentum ſyllabicum.* Thus Lydgate of the wars of Troy, B. i. C. ii.

Fyrſte he muſt of very force and myght
Unto oultrance with theſe bulles TO FIGHT.

Where you ſee the very words of Spencer; and *to* is expreſſive of violence and energy: Chaucer uſes it very frequent,

For thy ſpeche I woll thee to race.
Plowman's Tale, 3204.

Alas, quoth ſhe, my herte woll to breake.
Cuck. and Nighting. 206.

His ſhield to *daſhed was with ſwerds and maces.*
Troil. and Creſſ. ii. 640.

So in Judges, ix. 53. *And a certain woman caſt a piece of a milſtone upon Abimilechs head, and all* to *brake his ſcull.* You ſee that *to* thus prefixed to verbs gives them force and energy. See Somner in ꞇo and æl. This old expreſſion, in all the editions but the firſt, is brought down to the loweſt proſe, *So they* two *fight*—where we ſee the plain marks of a half-learned corrector of the preſs.

XLVIII.

But for to tell her lamentable cace,
And eke this battels end, will need another place.] The poet ſoon returns to Una, and her lamentable caſe; but no mention is made of Satyrane till B. iii. C. vii. St. 28. Where he attacks the monſter that purſued Florimel. This is plainly an omiſſion, if not a forgetfulneſs. Our poet in imitation of Boyardo and Arioſto often leaves his ſubject very abruptly; and complicates it in ſuch a manner, as ſeeming rather too perplexing to the reader, if he does not diligently attend to the breaking off of the ſtory, and to the connexion of it again. But I cannot vindicate thus entirely leaving the reader at a loſs to gueſs *this battles end*, when he tells us too that it will *need another* place.

CANTO VII.

III.

HEE feeds upon the cooling ſhade.] i. e. enjoys. So Virgil, iii. 339.

Quid puer Aſcanius? ſuperatne, et veſcitur *auras?*

So the ancient books read, and not *aurâ*: And does he feed upon the vital air? Again, St. 22.

Why do ye longer feed on loathed light?

V.

Thenceforth her waters wexed dull and ſlow,
And all that drinke thereof do faint and feeble grow.] This metamorphoſis is exactly after the Ovidian ſtrain; and the wonderful effects of this water are agreeable to what natural philoſophers relate of ſome ſtreams. See what the commentators

have cited on the following verſes of Ov. Met. xv. 317.

Quódque magis mirum, ſunt qui non corpora tantùm,
Verùm animos etiam valeant mutare, liquores:
Cui non audita eſt obſcaenae Salmacis unda,
Aethiopeſque lacus? quos ſi quis faucibus hauſit,
Aut furit, aut mirum patitur gravitate ſoporem.

A fountain of like nature is mentioned in Taſſo, xiv. 74.

VII.

Upſtarted lightly from his looſer make.] i. e. his too looſe miſtreſs, Dueſſa. See the Gloſſary.

VIII.

his monſtrous enimy
With ſturdie ſteps came ſtalking in his ſight,
An hideous geaunt, horrible and hye.] The pictureſque image of this monſtrous giant appears, as the poet intended it ſhould, terrible and vaſt; the very meaſure of the verſe, and the iteration of the letters, contributing no ſmall ſhare in this deſcription—*With ſturdie ſteps came ſtalking*— By way of contraſt and oppoſition compare this deſcription with another in St. 30.

At laſt with creeping, crooked pace, forth came
An old old man—

Homer deſcribes the warrior, μακρὰ βιβῶντα, *grandibus gradibus gradientem:*

So Milton of Satan. vi. 109.

Satan with vaſt and haughtie ſtrides advanc'd,
Came tow'ring—

But Milton has a paſſage nearer ſtill to our poet, whom both in the expreſſion, and in the iteration of the letters he plainly imitates; ii. 676.

The monſter moving onward came as faſt
With horrid ſtrides; hell trembled as he ſtrode.

Hell trembled as he ſtrode—So Spenſer,

The ground eke groned under him for dread.

And Homer, who led the way, Il. N'. 18.

Τρέμε δ' οὔρεα μακρὰ ϗ ὕλη
Ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος.

Which deſcription of Neptune highly took the fancy of Longinus. Mr. Pope's tranſlation is ſuch, as might be expected from one, who ſo well knew the art of verſification;

Fierce as he paſt the lofty mountains nod,
The foreſts ſhake, earth trembled as he trode,
And felt the footſteps of th' immortal God.

But as I have mentioned the correſpondency of the verſe to the thing deſcribed, it might not be improper, nor diſpleaſing to the reader, to offer here ſeveral other inſtances.—We offer them once for all; for hints of this ſort are ſufficient; but to dwell upon them puerile.

See how languid and broken the verſe is made to deſcribe the ſtate of the ſolitary Una!

And Una wandring in woods and foreſts.
B. i. C. 2. St. 9.

Or weak and feeble!

Feebly ſhe ſhriekt, but ſo feebly indeed—
B. iv. C. 7. St. 4.

Or creeping and ſlow!

At laſt with creeping, crooked pace forth came
An old old man— B. i. C. 8. St. 30.

Or crabbed!

Therein a cankred, crabbed carle does dwell.
B. iii. C. 9. St. 3.

But when a giant ſtalks along, the verſe itſelf is gigantick.

his monſtrous enimy
With ſturdie ſteps came ſtalking in his ſight,
An hideous giant, horrible and hye.
B. i. C. 7. St. 8.

You ſee and hear the tree tumbling down from the mountain top:

The mighty trunk half rent, with ragged rift
Doth roll adoune the rocks, and fall with fearfull drift.
B. i. C. 8. St. 22.

By the break of the verſe you hear the ſnapping aſunder of the ſpeare.

The ſteely head ſtuck faſt ſtill in his fleſh,
Till with his cruell clawes he ſnatcht the wood,
And quite aſunder broke. B. i. C. ii. St. 22.

His alexandrine verſes are often well adapted to the deſcription, long, dragging, immeaſured.

Like a diſcoloured ſnake, whoſe hidden ſnares,
Through the greene graſs his long bright burniſht back
declares. B. iii. C. 11. St. 28.

Mighty monoceros with immeaſúred tayles.
B. ii. C. 12. St. 23.

He expreſſes mean and low ſubjects by the meanneſs of his verſe: as Virg. G. i. 181. —*Saepe exiguus mus.*

The miſer threw himſelf as an offal.
B. ii. C. 3. St. 8.

Whom ſhe hath vowd to dub a fayre cucquold.
B. iii. C. 10. St. 11.

Pictureſque images, to paint them ſtrong and full, he expreſſes by many adjectives: as Virg. iii. 658. *Monſtrum horrendum, informe, ingens.*

Moſt lothſome, filthie, foule and full of vile diſdaine.
B. i. C. 1. St. 14.

—Or by many verbs heap'd together by copulatives.

And ſmote, and bit, and kickt, and ſcratcht and rent.
B. ii. C. 4. St. 6.

And ſwims, or ſinks, or wades, or creeps, or flies.
Milton, ii. 950.

E'l reſto caccia
E taglia, e fende, e fere, e fora, e tronca.
Orl. Fur. xxiii. 61.

—or by many verbs heaped together unconnectively: ἀσυνδέτως. *Ex. gr. Abiit, evaſit, erupit,* Cicer. in Catal.

He rav'd, he wept, he ſtampt, he lowd did cry.
B. iii. C. 10. St. 17.

He ſtroke, he ſouſt, he foynd, he hewd, he laſht.
B. iv. C. 3. St. 25.

She hewd, ſhe foynd, ſhe laſht, ſhe laid on every ſide.
B. v. C. 5. St. 6.

They laſh, they foin, they paſs, they ſtrive to bore
Their corſlets, and the thinneſt parts explore.
Dryd. Fables, Pal. and Arc.

Urta, apre, caccia, atterra, taglia, e fende,
Qualunque lo'mpediſce—
Orl. Fur. xviii. 57.

O'er bog, o'er ſteep; through ſtrait, rough, denſe, or rare.
Milt. ii. 348.

Or ſteep, as the editions of Milton read, is here inſufferable, as Dr. Bentley very truly ſaw.

IX.

The greateſt Earth his uncouth mother was—] Heſiod, in Theog. ver. 116. Says the giants were born of Heaven and Earth, and calls this brood ΥΠΕΡΗΦΑΝΑ ΤΕΚΝΑ. Hyginus, nearer ſtill to our purpoſe, *Ex Aethere et Terra*, SUPERBIA: which anſwers to this giant's name Orgoglio. Ital. *Orgóglio*. Gall. *Orgueil.* the etymology of which, according to Menage is, ὀργάω, *tumeo*, *Orgalium*, *Orgolium*, *orgueil.* And to this etymology Spenſer ſeems to allude when he ſays, *Puft up with winde*; and likewiſe by ſo elegantly departing from the ancient mythologiſts, who make Pride the offſpring of Heaven and Earth: for *Aether* in Hyginus is Heaven. whether Spencer interprets Hyginus, and the mythologiſts right, is not now the queſtion, 'tis ſufficient if he has applied them to his purpoſe; and has acted the poet, not the ſervile imitator. But I would now, turn our reader to the allegory, which is finely preſerved throughout. Conſider then this proud giant *Orgoglio*, as THAT MAN OF SIN, *who oppoſeth and* EXALTETH *himſelf above all that is called God*, &c. 2 Theſſ. ii. 3. This is the tyrant, or *wild beaſt, to whom it was given to make war with the ſaints, and* OVERCOME THEM; [as here our Chriſtian knight to his ſorrow finds] *who was to continue forty and two months*; [till Arthur conquers him] *ſo that all ſhould worſhip him.* Revel. xiii. 5. 7. This is the beaſt in Daniel, vii. *Whoſe mouth ſpake very great things, and whoſe look was more ſtout than his fellows*, ver. 28. [All other powers he did ſcorn, St. 10.] *He made war with the ſaints, and prevailed againſt them*, 21. 25. [exemplifyed in St. George] *Until the ancient of dayes came*, &c. ver. 22. [The power of God is ſhewn in prince Arthur] I am apt to believe that Spenſer when he ſays, in St. 8. that his *ſtatue did exceed*

The hight of three the talleſt ſonnes of mortall ſeed

He ſeems to allude to his threefold aſſumed character, which is mentioned above in a note on B. i. C. 2. St. 13. to which I refer the reader. And perhaps he alludes likewiſe to what Daniel ſays, vii. 24. *He ſhall ſubdue* THREE *kings.*

His living like ſaw never living eye,

Daniel, *ſhall be diverſe from all others.* Spenſer, *An hideous giant horrible:* Daniel, *exceeding dreadful. Puft up with empty wind*, i. e. Spiritual power.

X.

And left to loſſe;] *And now a loſt man.* A ſcripture expreſſion, Matt. xviii. 11. Luke xv. 24. 32. John xvii. 12. 2 Cor. iv. 3.

XI.

With huge force and inſupportable mayne;] The poſition of theſe words is artful and expreſſive. See note on B. i. C. 1. St. 26.

XIII.

As when that diveliſh yron engin—] He calls a gun, *that diveliſh engin*, the expreſſion he had from Arioſto, Canto xi. 23. *La machina infernal.* So in Canto ix.

O maladetto, O abominoſo ordigno,
Che fabricato nel tartareo fondo
Foſti per man di Belzebù maligno—

Hence Milton ſpeaking of this deviliſh enginry,

Such implements of miſchief; as ſhall daſh
To pieces and o'erwhelm whatever ſtands
Adverſe: that they ſhall fear we have diſarm'd
The thund'rer of his only dreaded bolt.

Raphael then addreſſing Adam tells him,

Haply of thy race
In future days, if malice ſhould abound,
Some one intent on miſchief, or inſpired
With dev'liſh machination, might deviſe
Like inſtrument to plague the ſons of men.

And afterwards deſcribing the making of gunpowder, which Spenſer ſays is made *of ſulphur and nitre*; he mentions not charcoal; for the word is too mean for a poet, though an eſſential ingredient in the compoſition. The three ingredients are, brimſtone, ſuddenly to catch the flame of fire; pulverized charcoal, to continue the fire and ſtop the flame, which would otherwiſe conſume its ſtrength; and ſalt-petre, which occaſions a windy exhalation. Though all theſe ingredients are neceſſary for a maker of gunpowder, they are not neceſſary for poetical manufacture: neither Milton nor Spenſer mention charcoal, as too low for poetry:

Sulphurous and nitrous foam
They found, they mingled, and with ſubtle art
Concocted and aduſted, they reduc'd
To blackeſt grain.

Theſe verſes Dr. Bentley would alter, and introduce that very word, which induſtriouſly both Spenſer and Milton avoided, for inſtead of, *with ſubtle art*, he reads *with ſooty chark.*

XIV.

Doe him not to die,] Put him not to death, but make him thy bondſlave: See *do* in the gloſſary. The ſcarlet whore's advice is, to make the Chriſtian religion ſubſervient to the cauſe and intereſt of pride.

XVI.

From that day forth Dueſſa—] Now the compleat ſcarlet whore. *She ſaith in her heart* I SIT A QUEEN. Rev. xviii. 7.

XVII.

Which great Alcides in Stremona *ſlew,*] *Strymon* is a city and a river in Thrace, and ſometimes uſed for Thrace itſelf: 'tis uſual for Spenſer, as well as other writers, to uſe proper names in the oblique caſes: Now as Thrace was remarkable for its ſeditions, and ſacred to the ravaging god of war, the Hydra, foſtered in Lerne (the proper emblem of ſedition) might well be ſaid to have made its abode in Thrace.—STRYMONIS *impia ſtagna.* Statius Theb. IX. 435.

Some perhaps may think that Spenſer has confounded the places of Hercules' labours: or inſtead of AMYMONE, that either he, or ſome romance-writer whom he might follow, wrote STRYMONE corruptedly. This ſnake uſed to harbour παρὰ τὰς πηγὰς τῆς Αμυμώνης. Apollod. p. 102. where this adventure of Hercules is related. But the above-mentioned allegory and alluſion is agreeable to Spenſer's manner, of adding to, or departing from the ancient mythology, juſt as ſerves the ſcheme of his fairy tale.

XVIII.

And with extorted powre, and borrow'd ſtrength,
The ever-burning lamps from thence it brought.] Revel. xii. 3, 4. *Behold a great red dragon having ſeven heads, and ten horns, and ſeven crowns upon his heads. And his tail drew* the third part *of the Stars of heaven, and did caſt them to the earth.* Which paſſage Milton alludes to, where Death thus ſpeaks to Satan, ii. 691.

And in proud rebellious arms
Drew after him the third part *of heav'ns ſons*
Conjur'd againſt the higheſt.

Again, v. 710.

And with lies
Drew after him the third part *of heav'ns hoſt.*

Milton you ſee plainly interprets the prophetical ſtyle, in which *the ſtars* are put for ſubordinate princes and officers: and thus Spenſer is to be interpreted; nor does he mean the whole hoſt of heaven by *the ever-burning lamps*, though he expreſſes himſelf indefinitely. Fairfax in his moſt elegant tranſlation of Taſſo iv. 4. leaves his original, and adds, ſpeaking of the devils,

And ſome their forked tailes ſtretch forth on hie,
And teare the twinkling ſtars from trembling ſkie.

By *extorted power and borrowed ſtrength,* he ſeems to allude to the unjuſt acquiſitions of the papal power. He has plainly likewiſe Daniel in view, vii. 7. *After this, I ſaw—a fourth beaſt, dreadful and terrible, and ſtrong exceedingly; and it had great iron teeth: it devoured and brake in pieces, and ſtamped the reſidue with the feet of it:* with this verſe compare the following,

And underneath his filthy feet did tread
The ſacred things—
AN YRON BREST *and back of ſcaly bras*—

I could have wiſhed our poet had followed the prophet, and that he had written,

For ſeven great heads out of his body grew,
WITH YRON TEETH; *his breſt and back of bras.*

To ſhew his tyranny and greedineſs, as well as his ſtrength and power. The alluſion of *the ſeven heads* wants no interpretation,

—rerum facta eſt pulcherrima Roma,
Septemque una ſibi muro circumdedit arces.
Virg. G. ii. 535.

Dis quibus ſeptem placuere colles.
Hor. Carm. S. v. 7.

Upon this beaſt he ſet the falſe Dueſſa: In the prophetical ſtyle, *ryding on a beaſt*, ſignifies rule and dominion.

Ibid.

And holy heaſtes foretaught.] I have printed, contrary to the copies, *fortaught*, i. e. miſinterpreted the precepts of God, wrongly and wickedly taught. See the gloſſary, and what is there obſerved of the particle *for* in compoſition.

XIX.

His mightie armour,—] See note on C. 1. St. 3.

XX.

He had not travaild long, when on the way
He wofull lady, wofull Una met,
Faſt flying from that *paynim's greedy pray,*] *That*, the reading of the firſt quarto, I have chang'd into *the* from the 2d quarto and folios.—*i. e.* from the paynim Sanſloy, who would have made her his prey. In the 2d verſe perhaps the words are ſhuffled out of order; for with greater pathos, keeping the very ſame words, we might read,

He wofull Una (wofull lady!) met
Faſt flying—

XXI.

—*dead was his hart within;*] This is a phraſe in ſcripture. 1 Sam. xxv. 37. ſpeaking of Nabal, *his heart died within him, and he became as a ſtone.*

Ibid.

To chauſe her chin,] her face. 'Tis a hard matter to find ſo many rhymes, and ſo much good ſenſe both together. However Horace uſes *mento* for *face*, L. ii. Od. 7.

Cum fracta virtus, et minaces,
(Turpe) ſolum tetigere mento.

XXIII.

When darkneſſe he in deepeſt dongeon drove.] If Darkneſs is a perſon, it ſhould have been printed with a capital letter. He ſeems to have in view Manilius, i. 126. where it ſhould be printed,

Mundumque enixa nitentem,
Fugit in infernas Caligo pulſa tenebras.

And hence Milton, i. 712.

At his ſecond bidding Darkneſſe fled.
Ex Caligine Chaos: Hyginus.

XXIV.

The which theſe reliques ſad *preſent unto mine eye.*] Pointing to the armour of the red-croſſe knight —and here let me not paſs over the great art of our poet in preferring his allegory to the eſtabliſhed rules of chivalry: every conqueror ſeized on the arms of the conquered as his lawful prey, and as trophies of honour. But what has this *Man of Sin* to do with Chriſtian panoply? See above St. 19.

XXV.

Who hath endur'd the whole, can beare eche part.] Senec. Oed. v. 386.

Solent ſuprema facere ſecuros mala.

XXVI.

Was never lady loved dearer day,] Spenſer has many pleonaſtical expreſſions; *day* ſeems here abundant: No lady loved any one *dearer*, than Una loved the red-croſſe knight. *Abraham deſired to ſee* my day. *i. e.* me. John viii. 56. Pſ. cii. 2. *In* the day *when I call*, *i. e.* when I call. Pſ. cx. 5. *In the day of his wrath*, *i. e.* In his wrath. Prov. xxiv. 10. *In the day of adverſity*, *i. e.* in adverſity. Eccl. vii. 14. *In the day of proſperity*, *i. e.* in proſperity. Homer, Od. ρ'. 323. δούλιον ἦμαρ, *dies ſervitutis*, i. e. *ſervitus.* Schol. δούλιον ἦμαρ] ἡ δουλεία. Il. ζ'. 455. ἐλεύθερον ἦμαρ, *diem libertatis*, *i. e. libertatem.*

See—in ſpringing floure the image of thy day.
B. ii. C. 12. St. 74.

i. e. thy own image.

Whoſe preſence I have lackt too long a day.
B. i. C. 8. St. 43.

i. e. too long.

Or elſe, what other diſmal day
Is falne on you. B. 5. C. 4. St. 26.

i. e. What other misfortune.

I formerly wrote on the margin of my book,

Was never lady lov'd with dearer day,

i. e. more judiciouſly; for *day* in our old writers is often uſed for *judgment.* So Wicklif in his old verſion, Cor. iv. 3. *That I be demed of ghou or of mannys dai*, i. e. of man's judgment. ὑπὸ ἀνθρωπίνης ἡμέρας. where ἡμέρα *dies* means *judgment:* hence our known word, *a dayes-man*, *i. e.* umpire or arbitrator, which Spenſer uſes in B. ii. C. 8. St. 28. And thus perhaps is to be interpreted, Pſalm xxxvii. 13. *He ſeeth that his* day *is coming.* 1 Theſſ. v. 2. *the day of the Lord.* Chaucer uſes *Daie* for appointment, Urry's Edit. p. 124. 1061.

That in no wiſe he brekin will his daie.

We leave both our interpretation and correction to the reader's determination.

XXIX.

At laſt ſhe chaunced by good hap to meet
A goodly knight,—] This is the firſt time that the Briton prince makes his appearance; [ſee the Introduction St. 2. and the note.] and that his image might well be impreſſed on the reader's mind; he is deſcribed at large, and takes up nine whole ſtanzas. Sublimity and grandeur require room to ſhew themſelves and to expatiate at large. And this is exactly after the manner of the great Grecian maſter, who often paints his heroes at full length. See likewiſe the magnificent figure he makes! for he is Magnificence itſelf. He is attended with a Squire; like the knights in romance writers: not ſo the Chriſtian knight; he and Una have only a dwarf betwixt them to carry their needments.

XXX.

And in the midſt thereof one pretious ſtone—
Shapt like a ladies head,—] Prince Arthur's armour was made by the ſage Merlin. The bauldrick or belt, was the uſual ornament of heroes, Virg. ix. 359.

Aurea bullis
Cingula.

That beautiful baldrick of Pallas, ſo fatal to Turnus, is well known. But among the pretious ſtones which ornamented this belt, there was one in the midſt, *ſhapt like a ladies head:* meaning the Fairy queen; by whom every one knows who is repreſented.—Spenſer departs from Jeffry of Monmouth, and the more romance hiſtory of prince Arthur; and indeed from all the ſtories of our old Engliſh writers, in many of the circumſtances relating to this Britiſh prince, that he might make a heroe for his poem, and not a poem for his heroe. They tell you that his ſhield was named *Pridwen*; his ſword *Caliburn* or *Excalibur* (Spenſer, *Mordure*) and his ſpear *Roan*. They ſay likewiſe that on Arthur's ſhield was painted the image of the Virgin Mary. And from theſe old ſtory books Nic. Uptonus, has blazoned the arms of Arthur and his father Uter. Speaking of Uterpendragon (de Milit. Off. L. iv.) *Il port d'or deux dragons verds corronez de gewlez, les dors encontre lez dors—Quae inſuper arma, tàm priora, quàm iſta, portavit rex ille inclitiſſimus Arthurus filius et ſucceſſor dicti Uterpendragon, uſque ad finem vitae ſuae. Aſſumpſit tamen praefatus Arthurus, viſo quodam miraculo apud Glaſconiam, alia arma ad laudem crucifixi: viz. unam crucem argenteam, in cujus brachio dextro erat quaedam imago beatae Mariae Virginis cum filio ſuo in brachio dextro ſedente in campo viridi.*

XXXI.

His haughtie helmet, horrid all with gold,—] This is according to Jeffry of Monmouth, B. ix. C. 4. who tells us prince Arthur wore a helmet of gold, and on the creſt was the figure of a dragon. This agreement of our poet in ſome circumſtances with hiſtory, gives a kind of veracity to his fairy tale. It might be added too that Arthur's father Uther, was hence named Pendragon from the figure of a dragon which he wore on his creſt: and ſome hiſtorians write that Uther and Arthur are the ſame perſons. The truth is, that very little credit is to be given to the whole hiſtory of Arthur; but it follows not therefore that the ſtory is improper for poetical imagination. Spenſer's expreſſions are worth dwelling on:—*horrid with gold:* is very poetical,

Ipſe dehinc auro ſqualentem *alboque orichalco*
Circumdat loricam humeris. Virg. xii. 87.

Inalza d'oro ſquallido ſquamoſe
Le creſte, e'l capo— Taſſo xv. 48.

Per tunicam ſqualentem auro *latus haurit apertum.*
Virg. x. 314.

—Permiſtoque aſperat auro. Silius Ital. Lib. v.

This expreſſion of Virgil offended ſome nicer ears, *tanquam ſi non conveniret dicere*, auro ſqualentem; *quoniam nitoribus ſplendoribuſque auri ſqualloris illuvies ſit contraria.* A. Gellius, ii. 6. But ſee his anſwer—*Squallere dictum eſt à ſquamarum crebritate aſperitateque, &c.* In the ſame manner,

Jámque adeo rutilum thoraca indutus ahënis
HORREBAT *ſquamis.* Virg. xi. 488.

When their retinue long
Of horſes led, and groomes beſmeard with gold
Dazles the croud, and ſets them all agape.
Milton v. 356.

Spenſer had Virgil, or Taſſo in view, ix. 25. where he deſcribes the Soldan's helmet:

Porta il Soldan sù l'elmo horrido, e grande
Serpe, che ſi dilunga, e'l collo ſnoda,
Sù le zampe s'inalza, e l'ali ſpande,
E piega in arco la forcuta coda.
Par che tre lingue vibri, e che fuor mande
Livida ſpuma, e che 'l ſuo fiſchio s'oda.
Et hor, ch' arde la pugna, anch' ei s' infiamma
Nel moto, e fumo verſa inſieme, e fiamma.

And Taſſo plainly copies Virgil, vii. 785.

Cui triplici crinita jubâ galea alta chimaeram
Suſtinet, Aetneos efflantem faucibus ignes:
Tam magìs illa fremens, et triſtibus effera flammis,
Quàm magis effuſo crudeſcunt ſanguine pugnae.

Galea alta, literally tranſlated is *Haughtie helmet*: for from *altus* comes *haut*, *haughty*.—*ſeem'd to throwe*, is modeſtly expreſſed; for Virgil and Taſſo are more bold.

Terribilem criſtis galeám flammaſque vomentem.
Virg. viii. 620.

XXXII.

A bounch of heares diſcolourd diverſly,] This verſe he has had before C. 2. St. 11. He could not better it, therefore he does not alter it: and in this he follows Homer. See note on B. vi. C. 6. St. 4.—The ancient creſts were of feathers or of horſes hair: Virgil deſcribes Turnus wearing a golden helmet with crimſon plumes, ix. 49.

Criſtâque tegit galea aurea rubrâ.

Preſently after *Selinis*, ſhould rather be *Selinus*, *Palmoſa Selinus*. Virg. iii. 705. a town in Cilicia, ſo named. But Spenſer ſeldom takes a proper name without altering it. The ſimile of the almond tree is exceeding elegant, and much after the caſt of that admired image in Homer Il. ρ. 51, &c. He ſays,

Her tender locks do tremble every one
At everie little breath, that under heaven is blowne.

From the 2d edition in quarto: and the folios, I have printed it,

Whoſe *tender locks*—

Which is almoſt literally from Homer,

Τό δέ τε πνοιαὶ δονέουσι
Παντοίων ἀνέμων, καί τε βρύει ἄνθεϊ λευκῷ.

XXXIII.

His warlike ſhield all cloſely cover'd was,—
But all of diamond perfect pure and CLEENE.] *Pure and* CLEENE have no different ideas aſſigned them: he uſes *cleene*, B. i. C. 9. St. 4. *the river Dee as ſilver* cleene. Again, B. i. C. 10. St. 17. —*all built of criſtal* cleene, *i. e.* pure. The alteration I offer is ſo little with reſpect to the letters, but ſo proper and peculiar to the ſenſe of the paſſage, that I hardly doubt of its truth: becauſe the allegory, as well as poetry calls for it.

But all of diamond perfect pure and SHEENE.

i. e. reſplendent, ſhining bright. And thus Arioſto, whom our poet had in view, Canto ii. 55. 56.

D'un bel drappo di ſeta havea coperto
Lo ſcudo in bracchio il cavalier celeſte—
Splende lo ſcudo à guiſa di piropo,
E luce altra non è tanto lucente;
Cader' in terra à lo ſplendor fu d' uopo,
Con gli occhi abbacinati, e ſenza mente.

This warlike ſhield, is the ſame as the magical ſhield of Atlant, which came afterwards into the poſſeſſion of Ruggiero; 'twas always kept covered unleſs upon very extraordinary occaſions. See Arioſto, xxii. 81, 82. The tranſlator of Arioſto ſays, 'tis imaged from the ſtory of Meduſa's head. One would think that Homer was the father of Romance writers: this ſhield ſeems imaged from the Ægis of Jupiter, filled with the dreadful figures of Horror and Flight; which Minerva the goddeſs of wiſdom uſually bore.

The dreadful Ægis blazes in their eye:
Amaz'd they ſee, they tremble, and they fly.
Hom. Odyſſ. xvii. 330.

Here all the terrors of grim war appear;
Here rages Force, here tremble Flight and Fear;
Here ſtorm'd Contention, and here Fury frown'd:
And the dire orb portentous Gorgon crown'd.
Hom. Il. v.

'Tis imaged likewiſe from the ſhield which Minerva gave to Perſeus, when ſhe ſent him to attack the Gorgon: [*Albricus, de Deor. imagin.* calls it *Chryſtallinum ſcutum.* See Ovid. Met. iv. 782.] 'Tis truth and wiſdom, which ſhews all deformity in its proper hue, frightens away all monſters, and prevails over all illuſions and falſhoods. What a fine complement does Spenſer pay his Fairy Queen, in the cloſe of St. 36. ſuppoſing her in poſſeſſion of this ſhield?—now what ſo reſplendent as truth? 'tis light itſelf.—*all of diamond perfect pure and* SHEENE.

Che SPLENDEA,
Tanto c' humana viſta nol ſoſtiene. Arioſt. xxii. 81.

Taſſo ſpeaking of the ſhield of the archangel calls it, *ſcudo di lucidiſſimo diamante.* And Fairfax his tranſlator, who is a great imitator of Spenſer, and caught his poetic fire and fancy chiefly from him, ſays,

The ſacred angell tooke his target SHEENE.

Which is the word I would reſtore to our poet: and I think the correction can hardly be doubted of: See below, C. 8. St. 19. but yet I hinder not my reader from doubting,

Νᾶφε καὶ μέμνησ' ἀπιστεῖν, ἄρθρα ταῦτα τῶν φρενῶν.

XXXIV.

The ſame to wight—] *to wight*, *i. e.* to any creature. None of the copies read, *The ſame to ſight*, which I ſhould like better. But pray read over the whole ſtanza—

The ſame to wight *he never wont diſcloſe,*
But whenas monſters huge he would diſmay,
Or daunt unequall armies of his foes,

Or when the flying heavens he would affray:
For ſo exceeding ſhone his gliſtring ray,
That Phoebus golden face it did attaint,
As when a cloud his beames doth over-lay;
And ſilver Cynthia wexed pale and faynt,
As when her face is ſtaynd with magicke arts con-
ſtraint.

This is the reading of the 1ſt and 2d quarto editions: the others vary in nothing but the ſpelling. Firſt then I ſhould like much better *ſight*, inſtead of *wight*, the verſe and ſenſe run off eaſier.

D'un bel drappo di ſeta havea coperto
Lo ſcudo in braccio il cavalier celeſte.
Orl. Furios. ii. 55.

Fuor che queſte tre volte, tutto 'l reſto
Lo tenea ſotto un velo in modo aſcoſo,
Ch' a diſcoprirlo eſſer potea ben preſto,
Che del ſuo aiuto foſſe biſognoſo. *Ibid.* xxii. 83.

But what follows? His ſhield like the magical ſhield of Ruggiero, was never *diſcloſed to ſight* unleſs to diſmay monſters, or *daunt unequal armies*—or WHEN HE WOULD AFFRIGHT THE HEAVENS. What can lead prince Arthur to *affright the heavens?* Spenſer ſurely never would ſay this: he had red the poets to better purpoſe. In Virgil, Drances hints at Turnus being a meer ſwaggerer, and as one braving, and AFFRIGHTING, as it were, THE HEAVENS, xi. 351.

Dum Troïa tentat
Caſtra fugae fidens, et CAELUM TERRITAT ARMIS.

And would Spenſer apply this to his heroe?—'Tis no unuſual thing for words to get out of their places; and I am perſuaded Spenſer ſent his copy blotted and interlined to the preſs. See then with this ſuppoſition, how eaſy 'tis to alter, and to make very good ſenſe of the whole ſtanza, which I thus would read, and want only authority to print it,

The ſame to ſight *he never wont diſcloſe,*
But whenas monſters huge he would diſmay,
Or daunt unequall armies of his foes:
For ſo exceeding ſhone his gliſtring ray,
That ev'n *the flying heavens it would affray;*
And *Phoebus golden face it did attaint,*
As when a cloud his beams doth over-lay;
And ſilver Cynthia wexed pale and faint,
As when her face is ſtaynd with magicke arts con-
ſtraint.

Now this is exactly what Statius ſays of the ſhield of Mars, Theb. vi. 666.
Qualis Biſtoniis clypeus Mavortis in arvis
Luce mala Pangaea ferit, SOLEMQUE REFULGENS TERRITAT.

Preſently after *conſtraint*, is for conſtrained, compelled with magick arts and incantations:

While the labouring moon
Eclipſes at their charms,

Says Milton, ii. 665. with the ſame alluſion:
Carmina vel caelo poſſunt deducere lunam.
Virg. Ecl. viii. 69.

XXXVII.

A gentle youth, his dearely loved ſquire,
His ſpear of heben wood behind him bare,
Whoſe harmfull head, thriſe heated in the fire,—]
This gentle youth, the Squire of prince Arthur, is Timias: we ſhall ſee more of him hereafter: our poet has 'cloudily enwrapped in his allegorical device,' his *honoured* friend, Sir W. R. Prince Arthur's ſpear was made of the black ebony wood ſays Spenſer; blackneſs, images death and deſtruction; and he does not altogether loſe ſight of Jeffry of Monmouth, and the romance writer of the life of prince Arthur, who tell us the name of his ſpear was called *Roan*; from its tawny, blackiſh caſt: it comes from *Ravus*, ravanus, *rovano*, *roano*, ROAN.—*Whoſe harmeful head, thriſe* heated in the fire, *i. e.* hardened in the fire: which was an ancient cuſtom. Sil. Ital. iii. 304. *Contenti parcâ duraſſe haſtilia flammâ.* See Lipſ. Poliorcet. L. iv. C. 4. *Sudes, lignum in capite acutum, leviter et igne duratum.* Virg. vii. 824. *Sudibuſve praeuſtis.*

Ibid.

Who under him did amble *as the aire.*] So the 1ſt quarto; but the 2d quarto, and all the folios, read *trample*; which doubtleſs was Spenſer's either firſt original reading, or afterwards his correction.—He never ſet his honoured Squire on an *ambling nag*: but *trampling the ground*, is very poetical,

Quadrupedante putrem ſonitu quatit ungula campum.
Virg. viii. 596.

—Solido graviter ſonat ungula cornu.
Virg. G. iii. 88.

Their bridles they would champ,
And trampling *the fine element would fiercely ramp.*
B. i. C. 5. St. 28.

Who taught his trampling *ſteed with equall ſteps to*
tread. B. ii. C. 1. St. 7.

On goodly courſer thondring with his feet.
B. ii. C. 3. St. 11.

XXXVIII.

Faire feeling words he wiſely gan diſplay,
And for her humor fitting purpoſe faine,

To tempt the cauſe it ſelfe for to bewray;] There may appear ſome difficulty in theſe verſes; but the words explained, the ſenſe will the more eaſily be ſeen. *Faire-feeling*, I have thus printed: *purpoſe* is diſcourſe; *faine* is chearful: in the laſt line the pronoun is omitted; which embarraſſes the ſentence, unleſs we will ſuppoſe, for perſpicuity, the poet wrote,

To tempt her th' cauſe itſelfe for to bewray.

i. e. He in a prudent and wiſe manner began to uſe words, which felt faire and comfortable, and fitting or ſuiting his chearful diſcourſe for her humour, in order to tempt her to diſcover the cauſe itſelf.

XXXIX.

The carefull cold beginneth for to creep,
And in my heart his yron arrow ſteep,] The iteration of letters is really pretty in the firſt line.— In the ſecond line he ſays, *his iron arrow*, not *its:* giving to *Cold* a kind of being. So above, St. 25.

Tempeſtuous Fortune hath ſpent all her *ſpight,*
And thrilling Sorrow throwne his *utmoſt dart.*

The firſt line is from Ovid,

In me conſumpſit vires Fortuna malignas.

Theſe are all perſons: *Sorrow has on me emptied his quiver*; *Cold has ſteep'd his iron arrow in my heart*. Among the ancient heathens, *Dolor*, *Luctus*, *&c.* had a kind of worſhip and religious dread allotted them. See Cicero de Nat. Deor. L. iii. and the mythologiſts.—This expreſſion *The carefull cold*—he has in his Sheph. Calend. December, *The* carefull cold *hath nipt my rugged rinde*. Spenſer's friend in his notes, obſerves that *Cold* is named *Carefull* becauſe *care* is ſaid to cool the blood. He frequently has the ſame alluſion,

That ſuddein cold did ronne through every vaine,
B. i. C. 6. St. 37.

Now let the ſtony dart of ſenceleſſe cold
Perce to my hart,— B. i. C. 7. St. 22.

So in ſeveral other places, as in B. ii. C. 1. St. 42. So Homer and Heſiod, παχνοῦται ἦτορ, *cor congelatur.*

Λύπη παχνωθεῖσ' ἢ 'πο συμφορᾶς τινος;

Dolorene quaſi gelu conſtricta, an ab aliquâ calamitate? Eurip. Hippol. v. 803.

XLI.

O but, quoth ſhe, great griefe will not be tould,]

Curae leves loquuntur, ingentes ſtupent.
Senec. Hippol. 604.

Ibid.

But he, that never would,
Could never:] *Pars ſanitatis*, VELLE *ſanari, fuit.*
Seneca, Hippol. 249.

Quid tibi opus eſt, ut ſis bonus? VELLE. Seneca, Epiſt. lxxx. Ἴσθι ὅτι οὐδὲν ἐστιν εὐαγωγότερον ἀνθρωπίνης ψυχῆς. θελῆσαι δεῖ· ϗ γέγονε, διώρθωται. ὡς πάλιν, ἀπονυστάξαι, ϗ ἀπόλωλεν. Arrian. L. iv. C. 9.

XLIII.

THE *forlorne maiden, whom your eies have ſeene*
The *laughing ſtocke*—] Perhaps, THIS *forlorne maiden*—δεικτικῶς. Preſently after,

Which PHISON *and Euphrates floweth by,*
And GEHONS *golden waves*—PISON is one of the rivers of Paradiſe, Gen. ii. 11. *the name of the ſecond river is* GIHON: v. 13. *And the fourth river is Euphrates*, v. 14. He omits the name of one of the rivers: and ſpells (according to his cuſtom) ſcarce any according to modern or the uſual ſpelling. Should he not rather have ſaid?

Which Gehon *and Euphrates floweth by,*
And Phiſons *golden waves*—

In alluſion to Gen. ii. v. 11, 12. But Spenſer ſeems to have been determined by the iteration of the letters, *Gehon's golden waves.*—This deſcription of Paradiſe; and the mention juſt after of the Old Serpent, (*bred in the lakes of Tartary*, *i. e.* Tartarus, hell.—*da le Tartaree grotte*, Arioſt. xxxi. 86. *le Tartaree porte*. Taſſo iv. 11.) makes the allegory very plain.

XLIV.

He has them now fowr years beſiegd—] The poet elegantly uſes a round number; the alluſion is to Revel. xi. 2. *For it is given unto the Gentiles: and the holy city ſhall they tread under foot forty and two months.* See too Revel. xii. 6. *And the woman* [Una] *fled into the wilderneſs, where ſhe hath a place prepared of God, that they ſhould feed her there a thouſand two hundred and threeſcore days.* And v. 14. *And to the woman were given two wings of a great eagle,* [divine power and ſtrength aſſiſting her in her perſecuted ſtate] *that ſhe might fly into the wilderneſs, into her place: where ſhe is nouriſhed for a time, and times, and half a time,* [*i. e.* three years and a half, or 1260 days] *from the face of* THE SERPENT. [the old dragon; under whoſe perſecution both Una and her parents now are.]

XLV.

Loe where your foe lies *ſtretcht in monſtrous length;*] He does not ſay,

Loe where your foes lie *ſtretcht in monſtrous length;*

Meaning both the monſtrous giant, and the beaſt: becauſe one of her foes, *viz.* the giant, that *puffly* emblem of *ſpiritual* pride, his ſpirit being let out, was *vaniſh'd quite.* See above St. 24.

XLVI.

That noble order hight of Maidenhed,] Named knights of the Garter: but this he does not ſay directly: but the noble order of Maidenhead; complimenting the Fairy Queen or Q. Elizabeth. I think 'tis plain that our poet intended hiſtorical as well as moral alluſions. Cleopolis in the moral allegory is the city of glory; in the hiſtorical, the city of Q. Elizabeth.

Ibid.

That parents deare from tyrants power *deliver might.*] So B. i. C. 10. St. 9.

That, to redeeme thy woefull parents head
From tyrans rage,—

Both theſe places I ſhould have altered had I authority into *tyrant power—tyrant rage*—meaning the tyrannic or oppreſſive power and rage of the Dragon. So B. v. C. 6. St. 10.

And is he vanquiſht by his tyrant *enemy?*

This is our poets almoſt perpetual manner; ſo Æſchylus τύραννον σκῆπτρον. See note on B. iii. C. 4. St. 40. In B. i. C. 10. St. 65. 'twas printed in the 1ſt Edit. *in* Britans *land:* but rightly altered in the 2d quarto Edit. *in* Britane *land.*

XLVII.

A freſh unproved *knight.*] *i. e.* never before tried in battle. See note on B. i. C. 1. St. 3.

XLVIII.

And ye, the forlorne reliques of his powre,
His biting *ſword, and his* devouring *ſpeare,*]—

This apoſtrophe of Una to her knight's ſword and ſpear is not without its elegance and pathos—*His* biting *ſword*, is from Horace, L. iv. Od. 6. *Ille* MORDACI *velut icta ferro.* *His* devouring *ſpear*, from ſcripture. *My ſword ſhall* devour *fleſh*, Deut. xxxii. 42. *The ſword* devoureth *one as well as another*, 2 Sam. xi. 25. *Ye ſhall be* devoured *with the ſword:* Iſ. i. 20.—Let us more critically examine what follows,

And of my dolefull diſaventurous DEARE,

Is ſhe not wrong? and would ſhe not ſay?

Now he hath left you here to be the record of his loſſe, and of my SORROW: not DEARE but DREARE. A very eaſy corruption, and yet none of the books take notice of it: the adjective, according to the genius of all languages, is uſed ſubſtantively, as in Horace, *Acuta belli*; *dura fugae*, *dura belli.* Dꞃeoꞃi. ꝺꞃeoꞃiᵹ. ſad, dreery. *Chaucero*, dreri. *Belgis*, treurigh. Dꞃeoꞃiᵹnyꞅꞅe, *Sorrowſulneſſe*, *dreerineſſe. Chaucero*, drerineſſe: Somner.—I would therefore read,

And of my dolefull diſaventurous DREARE.

i. e. unfortunate dreerineſſe, ſorrow, he uſes it in this ſenſe below, C. 8. St. 40.

A rueful ſpectacle of death and ghaſtly DRERE.

Which I think proves the truth of this correction: *diſaventurous*, is according to the Italian ſpelling; *diſavventurato, diſavventura.* If we ſuppoſe the word not to be corrupted then for the rhyme's ſake, 'tis ſpelt DEARE, from the A. S. Dæꞃe. Daꞃe. *nocumentum, damnum*; *Kiliano*, dere, deyre. Deꞃian. *nocere:* to hurt. The Lancaſtrians yet have it to *deere.* *Kiliano* deeren: Somner.—Shakeſpear uſes *dear* in this ſenſe frequently, as in Hamlet:

Would I had met my deareſt *foe in heav'n.*

In this latter ſenſe then ſhe ſays, now he hath left you here to be the record of his loſſe, and of my *hurt.* But the oppoſition is ſtronger in the former ſenſe: and I have here offered the reader two readings, and two explanations, and he, after all, is to pleaſe himſelf.

XLIX.

An enchaunter bad
His ſenſe abuſed—] See B. i. C. 1. St. 47. Take notice above St. 48. how Una apoſtrophizes her beloved red-croſſe knight's ſword and ſpear—here deteſting the thought, that her honour ſhould be miſdeemed, ſhe apoſtrophizes the heavens,

Be judge ye heavens, that all things right eſteeme,
How I him loved—

This is exactly after the manner, and indeed ſeems an imitation of Virg. ii. 431. where Æneas makes a ſolemn proteſtation of his loyalty to the cauſe of Troy:

Iliaci cineres, et flamma extrema meorum,
Teſtor, in occaſu veſtro, nec tela, nec ullas
Vitaviſſe vices Danaûm—

There is a very elegant imitation of this paſſage of Virgil, in Taſſo, viii. 24.

Voi chiamo in teſtimonio, ò del mio caro
Signior, ſangue ben ſparſo, e nobil' oſſa,
Ch' all' hor non fui de la mia vita avaro,
Ne ſchivai ferr o

And Milton has followed both Virgil and Taſſo when he put the following words in the mouth of Satan, i. 635.

For me be witneſs all the [perhaps YE, as above *ye heavens. Iliaci cineres. Voi chiamo*] *hoſt of heaven,*
If counſels different, or danger ſhund
By me, have loſt our hopes.

L.

That brought not backe the balefull body dead.] Not litterally, for this had been ſaying, Where never *living* creature went, but he came back *dead.* But he is ſcriptural in his expreſſions; and he means ſuch as are in a ſtate of ſpiritual death, for this is the allegory. *You hath he quicken'd who were* dead *in treſpaſſes and ſins.* Epheſ. ii. 1. *She that liveth in pleaſure,* is dead *while ſhe liveth,* 1 Tim. v. 6.

CANTO VIII.

III.

THEN tooke that ſquire an horne of bugle ſmall,
Which hong adowne his ſide in twiſted gold,
And taſſelles gay—] Milton had plainly this paſſage in view in his poem entitled Arcades, where he ſays *The taſſeld horn.—A horne of bugle:* the etymology of both theſe words ſeems from the Latin, *buculae cornu*; or *bugle* may come from buȝan, *curvare,* ſee Junius. And then it means a bent or crooked horn.

And drinketh of his bugle horne *the wine.*
Ch. Frankl. tale.

This inchanted horn is taken from the horn of Roland, mentioned by Turpin in his hiſtory of Charles the Great. Chap. xxii. (which explains a paſſage in Don Quixote, B. iv. ch. xxii. 'In Roncesvalles [where Charles the Great was defeated] is to be ſeen Orlando's horn, as big as a great beam.') Hence the Italian poets, Boyardo and Arioſto, have given their knights this horn.

Bianco era il corno, e di ricco lavoro,
Miracoloſamente fabbricato,
Di ſmalto colorito, e di fin' oro
Da ogni capo, e'n mezzo era legato;
E veramente valeva un teſoro,
Di tante ricche pietre era adornato:
Com' io diſſi, lo porta la donzella,
In viſta grazioſa, e molto bella.
Boyardo Orl. innam. Fol. 82. & Berni, L. i. C. 24. St. 22.

Il corno per incanto è fabbricato. *Ibid.* St. 27.

Hence Arioſto took the hint both of the Book and the Horn, which Aſtolfo the Engliſh Duke received from Logiſtilla:

—d'orribil ſuono un corno,
Che fa fuggir' ogn'un, che l'ode intorno.
Orl. Fur. xv. 14.

Logiſtilla repreſents reaſon; the Horn, whoſe ſound bred terrour, repreſented Juſtice, which breeds terrour in all miſdoers, and drives them out of the country. But the Horn, which this gentle ſquire carries with him repreſents not only Juſtice, but rather, *The word of truth; the word of God; whoſe ſound goeth into all the earth.* Rom. x. 18.

V.

The ſame before the geaunts gate he blew.] Aſtolfo in the ſame manner blows his terrour-breeding horn before the caſtle-gate of the giant Caligorante. Orlando Furios. Canto xv.

VI.

Her many-headed beaſt.] See above C. 7. St. 7.

For ſeven great heads out of his body grew.
And every head with fyrie tongue did flame,

And there was given unto him a mouth ſpeaking great things and blaſphemies, Revel. xiii. 5. *And a mouth ſpeaking great things.* Dan. vii. 8. *And he ſhall ſpeak great words againſt the moſt high,* ver. 25.

And every head was crowned on his creaſt,

Behold a great red dragon, having ſeven heads, and ten horns, and ſeven crowns upon his heads. Revel. xii. 3.

And bloody mouthed with late cruell feaſt,

Behold a fourth beaſt, dreadfull—and it had great iron teeth: it devoured and brake in pieces, &c. Dan. vii. 7. 19. *The fourth beaſt ſhall be the fourth kingdom upon earth, which ſhall be diverſe from all kingdoms, and ſhall devour the whole earth, and ſhall tread it down and break it in pieces,* ver. 23. *And power was given him over all kindreds and* *tongues and nations*, Revel. xiii. 7. *And I ſaw the woman drunk with the blood of the ſaints, and with the blood of the martyrs of Jeſus*, xvii. 6. 'Tis plain that this verſe in Spenſer is not to be applied to Dueſſa, but to the beaſt, ſee below, St. 12. though in the Revelation 'tis applied to the ſcarlet whore, very particular. The alluſion and allegory however is the ſame: And the proteſtant reader will at once call to mind papal inquiſitions and religious maſſacres.

VII.

And lightly leaping from ſo monſtrous maine,
Did fayre avoid the violence—] So above C. 7. St. 12.

But he was wary of that deadly ſtowre
And lightly leapt from underneath the blow.

ʼΑλλ᾽ ὁ μὲν ἄντα ἰδὼν ἠλεύετο χάλκεον ἔγχος.
Hom. Il. Ν'. 184.

Ille ictum venientem à vertice velox
Praevidit, celerique elapſus corpore ceſſit. Virg. v. 444.

IX.

As when almightie Jove in wrathfull mood,
To wreake the gilt of mortall ſins is bent,
Hurles forth his thundring dart with deadly food,
Enrold in flames, and ſmouldring dreriment,
Through riven cloudes and molten firmament;
The fiers threeforked engin making way,
Both loftie towres and higheſt trees hath rent,
And all that might his angry paſſage ſtay;
And ſhooting in the earth caſtes up a mount of clay.]

Longinus would have written a whole chapter on the boldneſs and ſublimity of the thoughts and terrible images in this ſimilitude:—but let us underſtand before we admire—I don't think *is bent* right: the learned author of the remarks on Spenſer ſays it might have been *ybent*, but he does not ſuppoſe the poet wrote ſo, becauſe he is often guilty of theſe little inaccuracies of expreſſion. It ſeems to me that Spenſer prefixed to participles or to verbs in the perfect tenſe the initial addition of *i* as well as *y* from the A. S. ȝe 'tis well known that Chaucer and our old poets frequently did ſo: and that the printer when he found it written *i bent*, changed it to *is bent*: the firſt time the printer ſaw *ymounted*, he printed it *y*^{t} *mounted*; with a very eaſy miſtake: ſo here *is bent* for *ibent*. I believe the reader will plainly perceive, when put in mind of it, that *is pent*, B. vi. C. 1. St. 21. ſhould be *ipent*. The miſtake is eaſily made. And B. v. C. 6. St. 14. *is broken* ſhould be *ibroken*; ſeveral of like ſort are noticed in their proper places. Nor do I think the pointing altogether right; but it ſhould be according to the following ſenſe, *As when Jove, bent to puniſh guilty mortals, hurls with deadly* feud, [i. e. diſpleaſure or private grudge: but Spenſer wrote it I believe *feood*, that the letters might anſwer in the rime: ſo 'tis ſpelt B. iv. C. i. St. 26.] *his thunder, enrolled in flames and hot dreary ſmoke* [*ſmouldring*, exceſſive hot: *dreriment*, for what cauſes drearineſs.] *the three-forked engine, making way through riven clouds hath rent towns and trees*, &c. Spenſer loves this elegant change of tenſes —*Jove hurls forth—his thunder* HATH *rent*—to ſhew the fierceneſs and quickneſs of the motion: See note on B. i. C. 3. St. 39.

Qualem miniſtrum fulminis alitem
Cui rex—
Nunc in reluctantes dracones
Egit *amor dapis atque pugnae.*
Horat. L. iv. Od. iv.

Qualis hyperboreis aquilo cùm denſus ab oris
Incubuit, *Scythiaeque hyemis atque arida* differt
Nubila. Virg. G. iii. 196.

The three-forked engine, &c. [*Irati tela triſulca Jovis.* Ovid. Amor. L. ii. Eleg. v.] *making way through riven clouds*, &c.

Qualiter expreſſum ventis per nubila fulmen
Aetheris impulſi ſonitu, mundique fragore,
Emicuit, rupitque diem. Lucan. i. 151.

The whole paſſage then I would thus read and point,

As when almightie Jove, in wrathful mood
To wreake the guilt of mortal ſins ibent,
Hurles forth his thundring dart, with deadly feood,
Enrold in flames and ſmouldring dreriment;
Through riven clouds and molten firmament
The fiers three-forked engin making way,
Both loftie toures and higheſt trees hath rent,
And all that might his angry paſſage ſtay;
And ſhooting in the earth caſtes up a mount of clay.

Compare this ſimile with that in B. iv. C. 6. St. 14. See likewiſe what Mr. Pope has obſerved on Hom. Il. xiv. 480.

XI.

As great a noyſe, as when in Cymbryan plaine
An heard of bulles, whom kindly rage doth ſting,
Doe for the *milky mothers want complaine,*
And fill the fields with troublous bellowing:
The neighbour woods around with hollow murmuring.] The poet ſays *Cymbrian plaine*, uſing a particular and local epithet for a general one; meaning any plain where paſtures are, and where herds are fed; as in the Cymbrian paſtures. So B. ii. C. 9. St. 16. *the fennes of Alan:* meaning any large fens.—This manner

of uſing local and particular epithets, for general epithets, ſeems to pleaſe Horace, ex. gr. *traba Cypria*, L. i. Od. 1. *mare Creticum*, L. i. Od. 26. *Mauris anguibus*, L. iii. Od. 10. *Laurens aper*, Epod. 5. [as Heinſius reads] ſometimes this affectation miſleads him, *Memphin carentem* Sithoniâ *nive*, L. iii. Od. 26.—*kindly rage*, i. e. natural deſire.—I would read, *Doe for* their *milky*, &c. i. e. for the want of their milky mothers. *The* which follows juſt under ſeems to have caught the printer's eye. —*An heard of bulls*, this is not intended for a ſpecifick name: So in Pſalm, lxix. 31. *A* bullock *that has horns and hoofs*. See too B. vi. C. 12. St. 30. All the kind of herd cattle in the weſt of England they call *bullocks*, whether calves, oxen, &c. — *With hollow murmuring*, Spenſer corrected it himſelf among the Errata, *murmur ring*. Having ſettled the text, and its meaning, it may not be improper to add that this ſimile is exactly after the caſt of Homer, who often takes his images, partly to pleaſe the reader, partly too for variety, from rural life,

As when the fleecy flocks unnumber'd ſtand
In wealthy folds, and wait the milkers hand,
The hollow vales inceſſant bleating fills:
The lambs reply from all the neighbouring hills.
Such clamours rore from various nations round,
Mix'd was the murmur and confus'd the ſound.

Hom. Il. iv. 492.

As from freſh paſtures and the dewy field
(When loaded cribs their evening banquet yield)
The lowing herds return; around them throng
With leaps and bounds their late impriſon'd young,
Ruſh to their mothers with unruly joy,
And ecchoing hills return the tender cry.

Hom. Odyſſ. x. 485.

XII.

—Who ſwolne with blood of late
Came ramping forth with proud preſumptuous gate,
And threatned all his heades like flaming brandes.] *Swolne with blood of late*, in alluſion to Revel. xvii. 6. *And I ſaw the woman drunken with the blood of the ſaints.—Brandes*; does not rime to *hand, ſtand.* The final *s* muſt not be ſounded; or we muſt correct, *Brand.*

XIII.

The proud Dueſſa, full of wrathful ſpight
And fiers diſdaine—] The Italian poets have frequently this expreſſion, from whom Spenſer might take it.

E tutta ardendo di diſdegno e d' ira.

Orl. Fur. xxvi. 132.

XV.

So downe he fell before the cruell beaſt
Who on his neck his bloody claws did ſeize.] Spenſer might have eaſily given it,

Who on his neck with *bloody claws did ſeize.*

But ſee the ſame expreſſion, *did ſeize his bloody claws*, explained above, C. iii. St. 19. 'Tis no wonder the honoured ſquire ſhould be maſtered by this ſcarlet witch, and monſtrous beaſt: for to ONE only is given the power of victory. *I beheld, and the ſame horn made war with the ſaints, and prevailed againſt them; untill the* ANCIENT OF DAYES *came*, &c. Dan. vii. 22. Compare with Revel. xvii. where the victory over the whore, and beaſt is reſerved for the Lamb, *for he is lord of lords and king of kings.* ver. 14. This witch, and harlot, the myſtical Babylon, has *a golden cup* in her hand, *full of abominations; kings and inhabiters of the earth have been made drunk with her wine*, Revel. xvii. 2. 4. xviii. 3. See Jerem. li. 7. The *golden cup* of the witch Circe is mentioned by Homer, Odyſſ. x. 316. And in the philoſophical picture of Cebes ΑΠΑΤΗ (our poet's Dueſſa) has a cup replete with errour and ignorance, of which all, more or leſs, drink.

XVI.

And high advauncing his blood-thirſtie blade,] His ſword thirſtie after blood: *blood-thirſty* is uſed in the tranſlation of the Pſalms and in Proverb. xxix. 10. 'Tis after Homer's manner thus to give energy and life to the ſword, arrow, or ſpear; and to make it thirſting after blood and greedy of deſtruction. Claudian has the very ſame expreſſion, in Rufin. ii. 232.

Jam mihi barbaricos ſitientia *pila* cruores
Sponte volant.

Ibid.

Struck ONE *of thoſe deformed heads*—] *And I ſaw* ONE *of his heads, as it were, wounded to death.* Revel. xiii. 3. Speaking of the beaſt to which the dragon gave power: but 'tis added afterwards, *And his deadly wound was healed; and all the world wondered after the beaſt.*

Ibid.

That over Shoes—] Vulgar uſe has rendered this expreſſion too mean for Epick poetry; he might have been more poetical,

That o'er his greaves in blood he waded on the ground.

XVIII.

That to the ground it doubleth him *full low.*] This is very litterally, as well as elegantly expreſſed from Virgil, xi. 644.

Latos huic haſta per armos
Acta tremit, duplicatque virum *tranſfixa dolore.*

Homer, Il. ν′. 618. Ἰδνώθη δὲ πεσών. *Incurvatus eſt concidens.* Il. ϐ′ 266. Πλῆξεν, ὁ δ' ἰδνώθη. *Percuſſit; ille vero intorquebat ſe.*

XIX.

And in his fall his ſhield—] Meaning allegorically, the light of true religion and reaſon.—Methinks there is great care and the higheſt decorum obſerved in our poet to make his fairy tale accord to the prophetical ſtyle: the Prince *wounds, as it were, to death one of his heads.* Revel. xiii. 3. But 'tis the ſhield alone whoſe flaſhing beams confound all monſters, giants, illuſions, *&c. The Lord ſhall conſume* THAT WICKED ONE *with the ſpirit of his mouth, and ſhall deſtroy him with* THE BRIGHTNESSE *of his coming.* 2 Theſſ. ii. 8. Let this paſſage be added to prove my correction propoſed above, C. 7. St. 33. *a ſhield of diamond* SHEENE. This ſhield the *Ancient of days, the Meſſiah, Michael,* wore in battle, and with this they overcame. What a fine compliment does he pay his Fairy Queen, when he tells her 'tis now in her poſſeſſion?

XXII.

His ſparkling blade about his head he bleſt,] Virg. ix. 441. *rotat enſem fulmineum.* See *bleſt* in the Gloſſary.—The two ſimiles which follow; the one of an aged tree nigh-hewen with keene ſteel and rolling adown the broken rocks, might have been imitated from Virg. ii. 626. Taſſo ix. 39. Catullus, in Epithal. Thet. & Pel. ver. 105. Hom. Il. xiii. 389. Horat. L. iv. Od. vi. The other of a caſtle, ſee in a note on B. i. C. 2. St. 20.

XXIII.

And with her *heaped hight*
Her *haſtie ruine does more heavie make,*
And yields it ſelfe *unto the victours might:*] 'Tis no uncommon thing for Spenſer to put *his* or *her* in one part of the ſentence and *it* in another; ſpeaking of the ſame thing. Many paſſages might be collected; but the following may ſeem ſufficient for the preſent:

It *grows a monſter, and incontinent*
Doth loſe his *dignity and native grace.*
B. ii. C. 9. St. 1.

Forceth it *ſwell above* his *wonted mood,*
B. iii. C. 7. St. 34.

Then forth it *breakes, and with* his *furious blaſt*—
B. iii. C. 9. St. 15.

Dr. Bentley alters Milton's context, where the ſame conſtruction occurs, ii. 670.

Black IT *ſtood as night,*
Fierce as ten furies, terrible as hell,
And ſhook a dreadful dart: what ſeemd HIS *head*
The likeneſs of a kingly crown had on.

Again B. vi. 878.

Diſburden'd heaven rejoycd; and ſoon repaird.
HER *mural breach, returning whence* IT *rolld.*

XXIV.

—*but like an emptie blader was.*] A man inflated, puffed up, or blown up, is a common expreſſion for a proud man. So this giant is a puffed up bladder of wind; merely SPIRITUAL power: and that *Man of Sin, who oppoſeth and exalteth himſelf above all that is called God.* 2 Theſſ. ii. 3. *Vainly pufft up by his fleſhly mind.* Coloſſ. ii. 18. Θηρίον ὃ εἶδες, ἦν, ϗ οὐκ ἔϛι. Revel. xvii. 8. which tranſlated in the words of Spenſer is, *that monſtrous maſs which thou ſaweſt, was, and now nothing of it is lefte.* Compare likewiſe Chap. xviii. 2. *Babylon the great is fallen,* &c. And thus this *Man of Sin,* this puffy emblem of *ſpiritual wickedneſs in high places* receives his downfall from the Briton prince, and his truſty Squire.

XXV.

The light-foot ſquyre—] From Homer's epithet of Achilles, πόδας ὠκύς.

XXVII.

What hath poore virgin for ſuch perill paſt
Wherewith you to reward? accept therefore
My ſimple ſelfe, and ſervice evermore.
And he that high does ſit,—]

Ma qual poſſ' io, coppia honorata, eguali
Dar à i meriti voſtri, ò laude ò dono? Taſſo xii. 11.

Quae vobis, quae digna, viri, pro talibus auſis,
Præmia poſſe rear ſolvi? pulcherrima primùm
Dî, moréſque dabunt veſtri. Virg. ix. 251.

Compare B. iii. C. 12. St. 39. Seneca ſays very finely and truly Stoical, *Recte factorum verus fructus eſt* FECISSE.

XXXI.

But very uncouth ſight—
For as he forward moov'd—
So backward ſtill was turnd his wrincled face:] This picture ſeems plainly taken from the following deſcription of the puniſhment which is allotted in hell to ſoothſayers, and augurs, *&c.*

Com' el viſo mi ſceſe in lor più baſſo,
Mirabilmente apparve eſſer travolto
Chiaſcun dal mento al principio del caſſo:
Che dalle reni era tornato 'l volto,
E indietro venir li convenia,

Perchè 'l veder dinanzi era lor tolto.
Dante Infern. C. xx.

This puniſhment in Dante is proper for theſe hypocrites, who profeſſed ſeeing *forward*, they now ſee only *backward.* But this porter is neither conjurer nor ſoothſayer; he is ignorantly *wrong-headed:* his name beſpeaks his nature, and he is the foſter-father of Orgoglio: *i. e.* Ignorance is the foſter-father of Pride. The very turn of the verſes, as well as the anſwers of this old man are highly characteriſtic of his manners and nature.

XXXIII.

How ill it fits—] I have reſtored the reading of the firſt quarto: and given my reaſons in a note on B. i. C. 1. St. 30.

XXXV.

There all within—] *There he found all within full richly arayd with royall arras and reſplendent gold: And* all within *did abound with ſtore of every thing,* &c. This conſtruction is frequent in Spenſer, and if the reader is not put in mind, it might eſcape him.—

But all the floore—
With blood of guiltleſſe babes and innocents *trew*
Defiled was;—

Innocents muſt be red as if written *inn'cents:* So in the following Stanza *ymagery* muſt be read, *ymag'ry*—

Defiled was; *that dreadfull* was *to vew:*
And ſacred aſhes over it WAS *ſtrowed new.* . . . .

Who can doubt, but that here likewiſe, as in many paſſages of this poem, the above written word, *was, was*—caught the printer's eye, and cauſed this ungrammatical repetition, and that the true reading is?

And ſacred aſhes over it WERE *ſtrewed new.*

Sacred aſhes, i. e. aſhes proſtituted to impious and ſuperſtitious rites, curſed, &c. Theſe aſhes were to receive the blood of thoſe victims, which cried to God for vengeance. Spenſer, in the following Stanza, expreſſes it very ſtrong,

Whoſe bleſſed ſprites from underneath the ſtone
To God for vengeance cryde continually;

Which is ſcriptural, *The voice of thy brother's blood crieth unto me from the ground.* Gen. iv. 10. Compare Revel. vi. 9. *I ſaw under the altar the ſouls of them that were ſlain for the word of God.*

XXXVIII.

For now three moones have changed thrice their hew,
And have been thrice hid underneath the ground,
Since I the heavens chearefull face did vew.] The Chriſtian ſays he has been three months in captivity.—What is the allegory? Spenſer tells us his poem is ‘a continued allegory:’ he does not ſay things by chance. See the note above on St. xliv. where Una relates that her parents had been *four years* beſieged by a monſtrous dragon: according to the time mentioned in Revel. xii. 6. *viz.* 1260 days; or as 'tis expreſſed in v. 14. *to the woman were given two wings of a great eagle, that ſhe might fly into the wilderneſs, into her place: where ſhe is nouriſhed for a time, and times, and half a time, from the face of the ſerpent:* or monſtrous dragon. This, Spenſer in a round number, and poetically, calls *four years.* The Chriſtians likewiſe continued in a perſecuted ſtate, till the time of Conſtantine, till ſomewhat more than 300 years after Chriſt. Let us now interpret *moones,* years; the lunar, the ſolar: and perhaps we may find out Spenſer's hidden allegory. In Revel. i. 11. The beaſt overcomes the witneſſes, who after three days and a half riſe again. And in Daniel vii. 25. The eleventh horn of the beaſt not only ſpeaks great words *againſt the moſt High,* but *wears out the ſaints—which are given into his hand until a time and times, and half a time.* Some interpreters may very conſiſtently interpret the above paſſages in the ſame ſenſe, as *Months, days,* and *years,* mean the ſame thing in the prophetical ſtyle: but poetry requires variety, and admits of latitude of interpretation: and 'tis very remarkable how our poet has varied the prophecy concerning the perſecuted ſtate of the church, exemplified in Una's parents, Una herſelf, and in this Chriſtian knight.—This allegory might eſcape an ordinary reader.—Let me not likewiſe omit the romance hiſtory of the Seven Champions, in which 'tis ſaid that St. George was impriſoned SEVEN *years* in Perſia; and afterwards going into Morocco, he found his beloved SABRA, whom he knew to be a virgin, from the affection ſhewed him by a lion; for a lion never hurts the unſpotted Virgin.—Obſerve here, that in order to make this ſtory accord to his allegory he has changed SEVEN YEARS into THREE MONTHS and SABRA into UNA. The ſtory of the lion he has told above, with proper alterations and alluſions, B. i. C. 3. St. 5. St. 42. Perhaps it might not be improper to mention theſe minuter circumſtances, as they ſhew, how attentive our poet was to his continued allegory, and not forgetful altogether of ſuch hiſtories as his ſubject led him to:

Aut famam ſequere, aut ſibi convenientia finge.

XL.

Entire affection hateth nicer hands.] Our poet interſperſes his ſentences very frequent, which as they ariſe naturally from the ſubject have no bad effect. I ſhall dwell a little on this ſentiment, as Spenſer ſeems pleaſed with it.

So love does loath diſdainfull nicitee.
B. ii. C. 2. St. 3.

So love the dread of danger doth deſpiſe.
B. ii. C. 6. St. 46.

No ſervice lothſome to a gentle kind.
B. iv. C. 8. St. 22.

True love deſpiſeth ſhame, when life is cald in dread.
B. v. C. 1. St. 27.

Perhaps he had this ſentiment from Heliodorus, L. i. p. 7. Οὕτως ἄρα πόθος ἀκριβὴς, ϗ ἔρως ἀκραιφνὴς, τῶν μὲν ἔξωθεν προσπιπτόντων ἀλγεινῶν τε ϗ ἡδέων πάντων ὑπερφρονεῖ· πρὸς ἓν δὲ τὸ φιλούμενον, ϗ ὁρᾶν ϗ συννεύειν τὸ φρόνημα καταναγκάζει. *Sic itaque deſiderium exploratum et ſincerus amor, omnia, quæ extrinſecus adveniunt moleſta et jucunda, deſpicit: in unum verò id quod egregiè animo charum eſt intueri, et in eo totum animum atque omnem curam ponere cogit.*

Odit verus amor, nec patitur, moras.
Senec. Herc. Fur. ver. 588.

Ibid.

A ruefull ſpectacle of death and ghaſtly drere.] *i. e.* ghaſtly dreerineſs. See the note above on B. i. C. 7. St. 48.

XLI.

His rawbone armes, whoſe mighty brawned bowres] *The bowrs* are what anatomiſts call, *muſculi flexores:* ſo named becauſe eaſily *bowed.* The Danes uſe bou for the ſhoulder.

XLIV.

The things, that grievous were to doe, or beare,
Them to renew, I wote, breeds no DELIGHT;
Beſt muſicke breeds DELIGHT *in loathing eare:*]
Here ſeems an errour often erred in the tranſcribing or printing of this poem, and that is repeating the ſame word twice over. The learned author of the remarks on Spenſer has mark'd this paſſage, and propoſes to read, not without reaſon,

Beſt muſick breeds diſlike *in loathing eare.*

As he that taketh away a garment in cold weather, and as vinegar upon nitre; ſo is he that ſingeth ſongs to an heavy heart. Prov. xxv. 20.

Qui triſtis audis muſicum citharae ſonum,
Quem tibiarum macerat jocunditas.
Phaedrus.

The reader cannot help taking notice of the ſtrict ſilence of our Chriſtian knight all this while, and how agreeable this is to the rules of decorum: he had no juſt apology to make, and therefore he makes none.

XLVI.

Ne ſpared they to ſtrip her naked all.] *all, i. e.* entirely, altogether. *True and righteous are his judgements: for he hath judged the great whore,* Revel. xix. 2. *Theſe ſhall hate the whore, and ſhall make her deſolate, and* NAKED. xvii. 16.

Ibid.

A loathly, wrinckled hag,—] Falſhood diſrobed of her borrowed dreſs appears moſt loathſome. And to make the reader ſenſible of this loathſome image, he dwells on it and deſcribes it for above twenty verſes together. He ſeems to have imitated Arioſto; where the filthineſs and falſeneſs of Alcina is diſcovered, as ſoon as Ruggiero puts on the inchanted ring: *i. e.* when with the eye of reaſon he could behold falſe pleaſure.

Pallido, creſpo, e macilento havea
Alcina il viſo, il crin raro, e canuto,
Sua ſtatura a ſei palmi non giungea;
Ogni dente di bocca era caduto.
Orl. Furios. vii. 73.

XLVII.

As in hate of honorable eld.] As *Odium* ſignifies not only *hatred*, but what is the object of hate and averſion: So I interpret hate in this paſſage: *viz.* Such as would cauſe averſion in old age otherwiſe claiming reverence and honour.—*hate* is from A. S. hete, *hatred. Honourable eld,* ſo Chau. Knight's Tale. 2450.

—eld hath great avauntage,
In eld is both wyſedom and uſage.

Chaucer ſeems to have Ovid in his eye.

—Seris venit uſus ab annis.

XLVIII.

A FOXES TAILE,—EAGLES CLAWS,—THE PAWS OF A BEAR—] *A foxes taile,*—alluding to her craftineſs and cowardice; for a fox is timerous unleſs where he preys with ſafety. The *eagle* and *bear*, ſhew her rapacious and ravenous diſpoſition. *And his feet were as the feet of a bear,* Revel. xiii. 2. Compare this picture here with that in *Orlando Furioſo,* Canto xxvi. 31. where Superſtition is characterized as ignorant, ravenous, cruel and cunning.

L.

Shee flying faſt from heavens hated face,
And from the world that her diſcovered wide,] *Wide* agrees with *world.* See the note on Introduct. to

to B. ii. St. 3.—The allegory is plain from Revel. xvii. 16. *Theſe ſhall hate the* WHORE [Dueſſa] *and ſhall make her deſolate*, [make her fly to the wilderneſs] *and* NAKED [ſee above St. 45.] Thus we are come to an end of this beautifull allegory. See what pains the common enemy of mankind takes to ſeparate holineſs from truth: as ſoon as this point is gained, falſhood attaches herſelf to holineſs; and no adventure ſucceeds. Our chriſtian knight ſtands amazed at the plucking of a bough, and ſeeing it ſtream with blood; he ſtands amazed, and performs nothing, for holineſs unaſſiſted with truth and reaſon is ſoon loſt in amazement and ſilly wonderment. He is then conducted to the palace of fooliſh pride, from which with difficulty eſcaping, he ſets himſelf down to reſt at the lake of idleneſs, and drinks of thoſe ſluggiſh waters, by which he is rendered feeble; grows unmindful of his militant ſtate here upon earth; lays aſide his chriſtian armour; and ſoon is reduced to a ſlaviſh and miſerable condition. The *Man of Sin*, who has taken holineſs captive, decks out falſhood with gold and pearls, and arays her in purple and ſcarlet. This is the Spiritual Babylon; the ſpiritual wickedneſs in high places. And who now ſhall redeem holineſs thus enthralled? for whom is the victory reſerved? for the Britiſh prince. As I conſider this poem to be a moral allegory with hiſtorical alluſions, ſo here methinks (in the leſſer view and hiſtorical alluſion) he intends a complement to the Earl of Leiceſter and Sir W. Raleigh, both which ſo eminently diſtinguiſhed themſelves in the Proteſtant cauſe, and in pulling down the papal power in England.

CANTO IX.

I.

O Goodly golden chayne, wherewith yſere
The vertues linked are in lovely wize;
And noble mindes of yore allyed were,—] This is the golden chain mentioned in Homer and Milton that joins heaven and earth: and as there is a ſympathy between things of like nature in the natural world, ſo in the mental and higher order of nature there is union of mind with mind: συγγενὴς πᾶν τὸ λογικόν. M. Anton. iii. 3.

The firſt movir of the cauſis above,
Whan that he firſt made the FAIR CHAINE OF LOVE,
Grete was th' effect, and hie was his entent,
Wele wiſt he, and what thereof he ment:
For with that faire chaine of Love he bond,
The fire, the aire, the water, and the lond.

Chaucer's Knight's Tale. 2990.

Compare Boetius, Conſol. Philoſoph. L. ii. Met. ult. and Lib. iii. Met. 2. Compare likewiſe Chancer's Troil. and Creſ. L. iii. v. 1750. where he plainly tranſlates Boetius. And ſee B. iv. C. 10. St. 34, 35.

II.

—*Una faire beſought*
That ſtraunger knight his name and nation tell;] That Una knew the name, which this knight was known by in Fairy land is plain from St. 6. juſt below. But fairy knights often conceal'd their real names, and took feigned names: Good manners therefore made her aſk, before ſhe addreſſed him. Una knew not whether Prince Arthur was his real or aſſumed name; nor does he in his anſwer reſolve this doubt. Our poet (like the romance writers) gives his heroes various titles: St. George is known by the title of the red-croſſe knight: Arthegal has the name of the ſalvage knight: Britomart paſſes for a man; and Una is called the errant damzell. In imitation of this cuſtom and manner of romance heroes, Don Quixote took the title of Knight of the ſorrowful countenance, afterwards the Knight of the lions; herein following (as he ſays himſelf) the practiſe of Knights errants, who changed their names, whenever it either ſerved their turns or pleaſed their fancies. Don Quixote, Vol. II. B. i. C. 17.

IV.

Unto old Timon he me brought bylive;
Old Timon, who in youthly yeares hath beene
In warlike feates—] I have often obſerved that Spenſer varies his names from hiſtory, mythology, or romance, agreeable to his own ſcheme: and here, by ſaying that Arthur was nurtured by Timon, allegorically he means, that he was brought

brought up in the ways of *honour:* for ſo his tutor's name ſignifies. In the romance hiſtory of prince Arthur, L. i. C. 3. Uther Pendragon by the counſel of Merlin delivers the young prince to be nurtured by Sir Ector.—*Unto old Timon* he *me brought*—*He* agrees with the principal ſubſtantive in St. 3. *viz. the certein ſire from which I ſprong*, namely, Uter Pendragon.—*the fary knight* there mentioned, is according to Spenſer, *Timon*, according to the hiſtorie of P. Arthur, *Sir Ector*.—Let us hear our poet's own account in his letter to Sir W. R. ' Arthur was ' a long while under the education of Timon, ' to whom he was by Merlin delivered to be ' brought up, ſo ſoone as he was borne of the ' lady Igrayne; during which time he ſaw in a ' viſion the Faery Queen, with whoſe excellent ' beautie raviſhed, he reſolved to ſeeke her out: ' and ſo being by Merlin armed and by Timon ' throughly inſtructed, he went to ſeek her ' forth in Faery Land.' This does not entirely agree with Spenſer's account in the poem; where 'tis not *Merlin* that delivers him to be educated by old Timon, the fairy knight; but *he*, the ſire from whom P. Arthur ſprung. To reconcile Spenſer with himſelf, we muſt interpret--*by Merlin delivered*--delivered by the counſel of Merlin. See note on the Introd. B. i. St. 2.—Prince Arthur ſays, *Merlin had charge his diſcipline to frame:* This is according to the hiſtory of P. Arthur, and Jeff. of Monmouth. And hence Arioſto ſays, Canto xxiii. 9. That Arthur undertook no enterprize without the counſel of Merlin,

Artur, ch' impreſa ancor ſenza conſiglio
Del profeta Merlin non fece mai.

It might here likewiſe be proper to mention that according to Jeffry of Monmouth B. viii. C. 19. and the hiſtory of Prince Arthur, B. i. C. 1 and 2. Uther Pendragon was transformed, by the magician Merlin, into the ſhape of Gorlois Duke of Cornwall, and thus enjoyed his wife, the fair Igerna, (or Igrayne, as Spenſer calls her and as ſhe is called in the hiſtory of Prince Arthur,) from whom was born Arthur.—But this romance ſtory (as moſt of them are borrowed from ancient fables) is the fable, with a little alteration, of Jupiter and Alcmena.

Ibid.

Under the foot of Rauran—] Rauran-vaur hill is in Merionethſhire.

VIII.

—*You* ſleeping ſparkes *awake*,] *Sopitos ignes.* Virg. v. 743.

Ibid.

Ah! Love, lay down thy bow, that *whiles I may reſpyre.*] Spenſer among the errors of the preſs corrected it *the whiles:* and ſo 'tis rightly printed in the 2d quarto and folio Edit.—This verſe is like that in his Introduction, where he thus addreſſes Cupid,

Lay now thy deadly heben bow apart.

Sancte veni—ſed pone Sagittas, Tibull. ii. Eleg. i. 79.

IX.

But me had warnd old Cleons *wiſe beheſt*,] So Spenſer ſeems to have written in his copy—doubting whether to take the name of Prince Arthur's tutor from *glory* or from *honour:* See the note juſt above.--But he corrected it among the errours of the preſs—I make no doubt but he ſent a blotted copy to the printer; for the errour does not ſeem a meer blunder of the preſs.

XI.

And yeeldes his caytive neck to victours moſt *deſpight.*] *moſt*, *i. e.* chiefeſt, greateſt. He uſes it thus in other places; following Chaucer and the old poets. A. S. mæꞅꞇ, *maximus.* But ſee all theſe words explained in the Gloſſary.

XII.

Enſample make of him *your hapleſſe joy*,] *viz.* the red-croſſe knight.—He adds,

The fields, the floods, the heavens with one conſent
Did ſeeme to laugh AT me, *and favour mine intent.*

Spenſer corrected it, *to laugh* ON *me*—an expreſſion much uſed,

—TIBI RIDENT *aequora ponti.* Lucret.

Heliodorus begins his romance with this poetical figure, Ημέρας ἄρτι διαγελώσης. The father of all poetry uſes it,

—γέλασσε δὲ πᾶσα περὶ χθών. Il. ix.

Spenſer B. ii. C. 6. St. 24. *The fields did laugh*, Pſalm lxv. 14. *The vallies ſhall ſtand ſo thick with corn that they ſhall* laugh *and ſing.*

I hence thought that we ſhould correct, B. i. C. 12. St. 38.

That all the houſe did SWEAT *with great aray*—

As conveying a groſs kind of idea; and that we ſhould read,

That all the houſe did SMILE *with great aray*—

The very expreſſion of Horace, L. iv. Od. 11. RIDET *argento* DOMUS.

And of Lucretius, L. ii. 27.

Nec DOMUS *argento fulget, auroque* RENIDET.

And of Catullus,

Queis permulſa DOMUS *jucundo* RISIT *odore.*

XV.

And never vowd *to reſt*—] So the firſt Edit. but rightly altered in the following, *And never vow to reſt, till her I fynd: i. e.* And I vow never to reſt, &c. there is a deſigned confuſion in the words, like that in Latin, *Per ego te deos oro*, Terent. *Per ego has lacrymas*, Virg. iv. 314. See above B. i. C. 5. St. 23. *When* two of three *her nephews are ſo fowle forlorne? i. e.* when two of her three nephews, *&c.*

XVII.

Thine, ó then ſaid the gentle red-croſſe knight,
Next to that ladies love, ſhall be the place,
O fayreſt virgin, full of heavenly light,—] I think I never met with a happier confuſion of diction, which the rhetoricians call σύγχυσις, than this which we have now before us. The Sentence is deſignedly embarraſſed: for the red-croſſe knight *would* not ſay, directly, he loved Una better than the Fairy Queen: Q. Elizabeth would not pardon this: and he *could* not ſay he loved the Fairy Queen better than Una: [Chriſtian Truth] neither the allegory nor the addreſs would permit this. How then ſhall we interpret? The conſtruction is, *Then the red-croſſe knight ſaid, O Una, the next place to that ladies love ſhall be thine*--But the σύγχυσις allows the following and true ſenſe, as the allegory required, *The next place to thy love, O Una, faireſt virgin, full of heavenly light, &c. ſhall be that ladies love, the fairy queen.*—Thou, Chriſtian Truth, I will love firſt; my prince I will love next.

Ibid.

For onely worthie you, through prowes prieſe,
(Yf living man mote worthie be) to be her lieſe.] If this had been ſaid directly to Q. Elizabeth of the Earl of Leiceſter, ſhe would not have been diſpleaſed.

XVIII.

Then thoſe two knights,—
Gave goodly gifts, the ſignes of gratefull mynd,
And eke, as *pledges firme, right hands together joynd.*] So the 1ſt quarto, the 2d, and folios, *the pledges, i. e. And alſo gave the pledges firme, viz. right hands together joined.* Hands joined are the ſymbols of friendſhip, and are very frequently ſeen in ancient coins. So B. ii. C. 1. St. 34.

With right hands plighted, pledges of good will.

Our knights do not part without mutual preſents; and this is agreeable to Homer: Diomed and Glaucus, Ajax and Hector, part not without gifts, though engaged in different intereſts.

Prince Arthur gave a boxe of diamond ſure,
Embowd with gold—
Wherein were cloſd few drops of liquor pure,
Of wondrous worth,—

Of diamond ſure, i. e. true and without flaw: *embowed with gold, i. e.* arched, or faſhioned like an arch in gold. Ital. *Archegiato.*

In this box were incloſed *few drops of liquor of wondrous worth,*

That any wownd could heale incontinent.

That the red-croſſe knight had occaſion for ſuch a preſent may be ſeen by turning to B. i. C. 5. St. 45. See likewiſe B. i. C. 7. St. 31. This *pretious liquour* is mentioned in B. iv. C. 8. St. 20. And theſe kind of enchanted balſoms and liquours are frequently to be met with in romance-writers: in imitation of theſe, Don Quixote endeavours to get the balſam of Fierabras, which cures all wounds. See Don Quix. B. ii. C. 2. and B. iii. C. 3. The Chriſtian knight gives Prince Arthur the New Teſtament; and he too (if, with hiſtorical alluſion, the Earl of Leiceſter is ſhadowed in this allegorical poem) had need of ſuch a preſent, or his character is belied.

XXI, XXII, XXIII, XXIV.

An armed knight] 'Tis worth while to pauſe a little, and to ſee the order in which the adventures follow each other. Our Chriſtian hero cannot but be conſcious of his miſbehaviour, in having ſuffered his reaſon to have been deluded by phantoms and vain apparitions; in ſuſpecting the ever-faithful Una; and in following the ſcarlet whore. How naturally after this is the adventure of Deſpair?—*Deſperatio* is defined by Cicero, Tuſc. Diſput. iv. 8. *Aegritudo ſine ullâ rerum exſpectatione meliorum.* In the allegorical picture of Cebes Αθυμία is a female and ſiſter of Οδυρμος. But the Deſpair here pictured is that of ' a carnal man, lacking the ſpirit of Chriſt, ' and having before his eyes the ſentence of ' God's predeſtination; and a moſt dangerous ' downfall, being thruſt by the devil into de' ſperation.' Whether Spenſer took the hint (for great wits take hints from leſſer things oftentimes) from the hiſtory of Q. Cordelia, K. Lear's daughter, related in the Mirrour of Magiſtrates; where *Deſpair* appears to Cordelia and adviſes her to put an end to her wretched life, I cannot myſelf determine; but this I am certain of, he has nobly improved upon an indifferent poem. 'Tis impoſſible that any reader ſhould be inſenſible of the following deſcription; the images are ſo maſterly pointed out by the poet, that you ſee them as you read them.

Still as he fled his eye was backward caſt
As if his feare *ſtill followed him behind.*

Feare may be ſuppoſed as a perſon and joined to him as his companion; if ſo, it ſhould be printed with a capital letter.

TIMOR, *et Minae*
Scandunt eodem quo dominus; neque
Decedit aeratâ triremi, et
Poſt equitem ſedet atra CURA.
Hor. L. iii. Od. 1. Vide et Lib. ii. Od. 16.

His head was unarmed, and his hair ſtood an end with fright.

Nigh as he drew, they might perceive his head
To be unarm'd, AND CURL'D *uncombed heares*
Upſtairing ſtiff—

How could his hair be upſtaring ſtiff AND CURL'D? theſe words, AND CURL'D, might eaſily be printed for UN CURL'D:

Nigh as he drew, they might perceive his head
To be unarm'd; *his* UNCURL'D, *uncomb'd heares*
Upſtaring ſtiff—

We have theſe two words, thus joined, in B. iv. C. 7. St. 40. *Uncomb'd, uncurl'd.*—

The hair of the head is ſaid to ſtand *upſtaring ſtiff* in a fright, *ogni pelo arricciоſſe*, Arioſt. Orl. Fur. i. 29. 'Ορθαὶ δὲ τρίχες ἔσταν, Hom. Il. ώ. 359. *Steteruntque comae*, Virg. iii. 48. If *curled* were blotted out, the verſe would not be the worſe,

and his uncombed heares
Upſtaring ſtiff.

But I think I have given an eaſy ſolution of the difficulty; nor is the omiſſion of the connective particle without its elegance. If the old reading is preſerved, ſomething like the following interpretation may be offered, *and his hair uſually curled, but now uncomb'd upſtaring ſtiff.* But is not this making any thing from any thing? we leave it however with our reader.

The red-croſſe knight having ſtopt him and ſpoken to him, *He anſwered not at all*—*Vox faucibus haeret*, Virg. iii. 48. I think ſuch a picture of a deſponding, terrifyed poor creature, in the utmoſt agonies of fright and deſpair, was never drawn ſo lively by any poet or painter. Homer's picture of Dolon, ſtanding aſtoniſhed, his teeth chattering, his colour fled, is very agreeable to Dolon's ſituation:

—ὁ δ᾽ ἄρ᾽ ἔστη, τάρβησέν τε,
Βαμβάινων, ἄραβος δὲ διὰ στόμα γίνετ᾽ ὀδόντων,
Χλωρὸς ὑπαὶ δείους.

Ille autem conſtitit trepidavitque crepitans dentibus, ſtridor utique per os fiebat dentium, pallidus præ timore. Il. κ'. 374. Obſerve the breaks and pauſes in theſe verſes of Homer; the very meaſure ſeems frightened. Mr. Pope has thus tranſlated them,

againſt the trembling wood
The wretch ſtood propp'd, and quiver'd as he ſtood;
A ſudden palſey ſeiz'd his turning head;
His looſe teeth chatter'd, and his colour fled.

But in Spenſer, the artful combination and force of the words, nay the very letters, all together, make ſuch a picture, that had I a Raphael's pencil, this ſtory, with this point of time, I would endeavour to repreſent, with the dwelling of Deſpair ſeen at a proper diſtance. Mr. Kent's picture is ſcarce worth looking at or mentioning.—

He anſwered nought at all | *but adding new*
Fear to his amazement | *ſtaring wyde*
With ſtony eyes | *and hartleſſe hollow hew* |
Aſtoniſht ſtood | *as one that had aſpyde*
Internall Furies with their chaines untyde.

What I ſaid above of Homer's verſes is true of theſe, that the pauſes, and breaks, and confuſion, deſcribe the very frightened man.

ſtaring wyde
With ſtony eyes, and hartleſſe hollow hew.

At Juveni oranti ſubitus tremor occupat artus.
DIRIGUERE OCULI. Virg. vii. 446.

He adds,

—as one that had aſpyde
Infernal Furies with their chains untyde.

Eumenidum veluti demens videt agmina Pentheus.
Virg. iv. 469.

Thus Oreſtes in his diſturbed imagination ſees the infernal Furies,

Ω μῆτηρ ἱκετέυω σὲ μὴ ᾽πίσειέ μοι
Τὰς αἱματωποὺς καὶ δρακοντώδεις κόρας.
Αὗται γὰρ, αὗται πλησίον θρώσκουσί μοι.
Eurip. Oreſt. ver. 255.

Spenſer makes the ſame obſervation, B. ii. C. 5. St. 37. B. ii. C. 8. St. 46: and in other paſſages. The frightened or diſturbed imagination forms to itſelf horrid appearances; ſees Furies and phantoms, like Pentheus and Oreſtes; or dreadful apparitions, like Æneas, Virg. ii.

Apparent dirae facies—or like Nero, *Saepe confeſſus exagitari ſe maternâ ſpecie, verberibus Furiarum, ac taedis ardentibus.* Suetonius Nerone, C. 34.

XXV.

For Gods deare love, Sir knight, doe me not ſtay:
For loe! he comes faſt after me.] This Speech, with the frequent repetitions, plainly ſhows a hurried and diſturbed mind—The ſame obſervation might have been made on St. 28. where with many pauſes and circumlocutions this diſturbed knight deſcribes Deſpair: he is frightened and in horrour at the very name of him—*that villain*—*that curſed wight*—*a man of hell*—*God from him me bleſſe!*—*from whom I juſt eſcaped*—*that calls himſelf Deſpair.* A poet muſt have a lively feeling of all theſe images before he can make them ſo perſpicuouſly paſs before our very eyes. But indeed no one had ever ſuch a power of raiſing viſions and images, as Spenſer.

XXVI.

and had not greater grace
Me reſt from it, had bene partaker of the place.] Our poet, for the ſake of rime, with which he is ſo fettered, that he can hardly diſengage himſelf oftentimes, takes all the licence that falſe ſpelling, various languages, various figures and modes of ſpeech, will allow. And here, as *locus*, which is Latin for place, means ſometimes, caſe, ſtate, condition: and 'tis good Latin to ſay, *particeps loci et criminis:* So he might think this authority ſufficient for ſaying,

Partaker of the place,

i. e. partaker of the ſame condition and crime.

XXIX.

bitter-biting grief,] Thus perhaps it ſhould have been printed; and not as two words, *bitter* and *byting griefe*, θυμοβόρος· θυμοδακής. i. e. *heart-byting*, heart-gnawing. So in B. i. C. 12. St. 29. *Theſe bitter byting wordes*; where the ſame alteration might be offered.

XXX.

That wofull lover loathing longer light.] Thus Dido is deſcribed in Virgil, iv. 450.

Tum verò infelix fatis exterrita Dido
Mortem orat; taedet caeli convexa tueri.

And thus the wofull lovers in the ſhades below, who killed themſelves, *lucem peroſi*, loathing light, iv. 435. There is an epitaph in Gruter, p. cxiv. upon a young man like Sir Tirwin, hopeleſſe and hartleſſe, who killed himſelf through deſpaire; and which the reader may not perhaps be diſpleaſed to ſee.

INFERIS. D. DEAB. Q.
C. VIBIVS. ADVLESCENS
INTEMPERATO. AMORE
PERCITVS. PVTILLIAE
SEX. PVELLAE. GRATISS.
QVOD. ALTERI. VLTRO
TRADIT. NON. SVSTI
NENS. CRVENTO. GLA
DIO. SIBIMET. MORTEM
CONSCIVIT. VIX. ANN.
XIX. M.II.D.IX. HORAS
SCIT. NEMO.

XXXI.

How may a man, ſaid he, with idle ſpeech
Be wonne to ſpoyle the caſtle of his health?] *With idle ſpeech*, in the ſcriptural ſenſe; ex. gr. *every* idle word *that men ſhall ſpeak, they ſhall give account thereof*, Matth. xii. 36. *The caſtle of his health*, i. e. where his life and health dwelleth; his fleſhly tabernacle; τὸ σκῆνος τουτὶ, as Aeſchines the Socratic expreſſes it in his dialogue Περὶ Θανάτου. And thus St. Paul, 2 Corinth. v. 1. *For we know that if our earthly houſe of this tabernacle were diſſolved*, &c.

Ibid.

His ſubtile tong like dropping honny mealt'h
Into the heart, and ſearcheth every vaine.] Canticles iv. 11. *Hony and milk are under thy tong.* Prov. v. 3. *The lips of a ſtrange woman drop as an honycomb.*

Τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή.
Homer Il. ά. 249.

Ex ejus linguâ [Neſtoris] *melle dulcior fluebat oratio.* Cicero de Senectute.

Cominciò poſcia, e di ſua bocca uſcieno
Piu che mel dolce d' eloquenza fiumi.
Taſſo. ii. 61.

XXXIII.

Far underneath a craggy clift yplight
Darke, dolefull, dreary—] Spenſer among the errours of the preſs orders it to be ſpelt perpetually, *cliff*, A. S. cliꝼ. The 2d quarto reads *ypight*. He ſeems to have his eye on Virgil, vi. 434.

Proxima deinde tenent maeſti loca, qui ſibi letum
Inſontes peperere manu—
Lugentes campi—

Spenſer's pen conveys his images ſtronger than any painters pencil. The artful placing of the adjectives, and pauſes of the verſe are not without their beauties. *Darke, doleful, dreary*—The ghoſts wandring and wailing all about the cliff, and the owl ſhrieking on the top, puts me in mind of a like deſcription in Virgil, iv. 460.

Hinc exaudiri voces & verba vocantis
Viſa viri; nox cum terras obſcura teneret:
Soláque culminibus ferali carmine bubo
Saepe queri, & longas in fletum ducere voces.

XXXV.

That *darkeſome cave they enter, where they find*
That *curſed man—*
His grieſie lockes—] I believe Spencer wrote, THE *darkſome cave*—And I believe he never wrote, *grieſie lockes:* though 'tis ſo printed in the two old Quarto editions, and in the Folios 1609, 1611. And in Hughes 'tis ſpelt *greazie*. I was determined with myſelf, in this place, to break the ſtrict rule I laid down of never departing from the old copies: for ſo fooliſh a reading, bearing ſome reſemblance of truth without being the thing itſelf, is leaſt of all to be born. And I corrected it *grieſlie:* [See *grieſly* in the Gloſſary.] As it is printed in the Folios of 1617. and 1679. But to ſpeak the truth, theſe Editions are of no authority. Mr. Kent has drawn Deſpair with lank *grieſie* lockes from this paſſage. But Mr. Kent is the very worſt teller of a ſtory with a pencel that I ever ſaw.-- There is a great reſemblance between this deſcription of Deſpair, and that in Virgil of one of Ulyſſes' crew left behind, when he eſcaped the monſter Polyphemus.

Cum ſubito e ſilvis, macie confecta ſuprema,
Ignoti nova forma viri, miſerandaque cultu
Procedit—
dira illuvies immiſſaque barba,
Conſertum tegmen Spinis.

His garment nought but many ragged clouts,
With thornes together pind and patched was,
The which his naked ſides he wrapt abouts.

I know not of any authority for *abouts:* rhime indeed breaks through all rules both in Spenſer and in our old poets: See what I have obſerved in a note on B. v. C. 6. St. 32. But here ſo eaſy an alteration offers, that I believe the poet, without being put to his ſhifts, wrote

His garment nought but many' a ragged clout,
With thornes together pin'd and patched was,
The which his naked ſides he wrapt about.

His garment was nothing elſe but many a ragged clout pin'd together with thorns: *conſertum tegmen ſpinis:* this paſſage of Virgil Menage has cited in his Etymological dictionary in *Epingle*, deducing it from *Spina:* but 'tis directly otherwiſe, for *pin* does not come from *Spina*; but *Spina*, from PIN. Iſidorus, *Quicquid acutum pennum dicebant*. Hence *Apenninus*, *Pindus*, *&c.* and in the old Britiſh language thoſe mountains whoſe names begin with *Pen*.

XXXVII.

With thine owne blood to price *his blood, here ſhed in ſight*] *i. e.* to pay the price of his blood with thine. Ital. *prezzare*. *Whoſo ſheddeth man's blood, by man ſhall his blood be ſhed.* Gen. ix. 6. So St. 43.

For life muſt life, and blood muſt blood repay.

The ſame expreſſion is above, C. v. St. 26.

Shall with his owne blood price *that he hath ſpilt.*

i. e. Shall pay the price with his own blood of that which he hath ſpilt.

XXXVIII.

Is then unjuſt—] So St. 39. *Is not great grace*— St. 42. *Is not his deed,*—St. 43. *Is not enough*— *non ſatis eſt?*

XLI.

And he that points the centonell his roome,
Doth licenſe him depart at ſound of morning droome.] Ἐὰν σημήνῃ τὸ ἀνακλητικόν. Arrian. L. i. C. 29. See notes on Arrian, p. 55. l. 3. And compare Gataker on Antoninus, L. 3. S. 5. *Deſpaire* perverts the Stoical doctrines. The reader at his leaſure may conſult Lipſius, in a treatiſe which he calls a manuduction to the Stoical philoſophy. L. iii. C. 22. C. 23. A great deal of the ſophiſtry of old Deſpaire, in St. 39, and 40. ſeems taken from Seneca. Compare too Milton, x. 999.—I believe likewiſe that Spenſer had in view the diſcourſe between Pyrocles and Philoclea in Sydney's Arcadia, pag. 419, 420.

Ibid.

Their times in his eternall booke of fate
Are written ſure, and have their certein date.

The counſels and purpoſes of God are called in Scripture *The book of God*. 'Tis obſervable how this old ſophiſter is ſometimes ſcriptural and ſometimes Stoical; and how he miſapplies and miſinterprets both ſcripture and philoſophy.

XLIII.

The longer life, I wote the greater ſin;
The greater ſin, the greater puniſhment:] Perhaps he had in view the Earl of Surrey's poem on the conſideration of the ſtate of this life:

The longer life the more offence;
The more offence the greater paine.

XLIV.

But here ly downe, and to thy reſt betake,
Th' ill to prevent, that life enſewen may.] *i. e.* betake thyſelf. *Fidenti animo (ſi ita res fert) gradietur ad mortem: in qua aut ſummum bonum, aut nullum malum eſſe cognovimus. Secundis verò ſuis rebus volet jam mori: non enim tam cumulus bonorum jucundus eſſe poteſt, quàm moleſta deceſſio.* Cicero, Tuſc. diſput. i. 46. *Contra injurias vitae, beneficium mortis habeo. Cogita, quantum boni opportuna mors habeat, quàm multis diutius vixiſſe nocuerit.* Seneca de Conſolat. ad Marc. C. 20. Compare Lucret. iii. 946, *&c.*

For what hath life that may it loved make?

This ſeems imitated from Æſchines the Socratic, Περὶ Θανάτου. τί μέρος τῆς ἡλικίας οὐ τῶν ἀνιαρῶν, κ. λ. Compare Melpomene's complaint in The Teares of the Muſes. See likewiſe The Ruins of Time, St. 7.

Ibid.

Feare, ſickneſſe, age, loſſe, labour, ſorrow, ſtrife,
Payne, hunger, cold, that makes *the heart to quake*;]

Let the reader obſerve in this and ſome other places, Spenſer's preferring the ſingular to the plural: he does not ſay, *that make*, &c. So again B. i. C. 1. St. 13.

A monſter vile, whom God and man does hate.

Not, *doe hate*. And this is the perpetual manner of Horace, as Dr. Bentley has ſhewn in his notes on Lib. i. Od. 24. v. 8.

—Cui Pudor, et Juſtitiae ſoror
Incorrupta Fides, nudaque Veritas,
Quando ullum inveniet *parem.*

Where many a knight and many a lovely dame
Was *then aſſembled deeds of armes to ſee:*
B. iv. C. 1. St. 9.

Since which thoſe woods and all that goodly chaſe
Doth *to this day with wolves and thieves abound.*
B. vii. C. 6. St. 55.

XLVI.

Why then doeſt thou, o man of ſin,—] *i. e.* O ſinful man: So *Man of God*, a godly man. The alluſion is to Matt. xxiii. 32. and to Rom. ii. 5.—*Is not the meaſure of thy ſinful hire high heaped up? Fill ye up the meaſure of your fathers. But after thy hardneſs and impenitent heart treaſureſt up unto thyſelf wrath againſt the day of wrath.*

XLVII.

Is not his law, Let every ſinner die,—] Exod. ix. 33. Pſal. civ. 35. Ezek. xviii. 4. Amos ix. 10. 2 Peter ii. 4. Is not this old ſophiſter a good textuary?

Ibid.

Is it not better to die willinglie,
Then linger till THE *glas be all out-ronne?*] Perhaps Spenſer wrote, *till* THY *glaſs be all out-ronne?*

XLIX.

—*Painted* in a table plaine] *in tabulâ planâ.*

LII.

Which whenas Una heard,—] The 2d quarto reads, *ſaw*; and the Folios. In the cloſe of the ſtanza, *horrible and bright*, are to be referred to *battaile*: *horrible* in the undertaking; *and bright*, glorious and renowmed in its conſequence.

LIII.

Come, come away, fraile, feeble, fleſhly wight,—] This whole ſtanza is full of ſcriptural expreſſions: *fleſhly* is oppoſed to *ſpiritual, regenerated, &c.* Rom. viii. 1. *&c.* where to be *in the fleſh*, and *after the fleſh*, means the depraved, corrupt ſtate: ſo, *carnally minded.* Rom. viii. 6. 'Tis oppoſed likewiſe to *choſen* which follows juſt after; *i. e.* one of the elect, 2 Theſſ. ii. 13. Revel. xvii. 17. Again, *The which doth quench*—*taking the ſhield of faith, whereby ye ſhall be able* to quench *all the fiery darts of the wicked.* Epheſ. vi. 16. *And that accurſed hand-writing*—*Blotting out* the hand-writing *of ordinances that was againſt us.* Coloſſ. ii. 14. —FRAIL, FEEBLE *fleſhly wight*—ſo the 1ſt Edit. the 2d. SEELY. Which following Editors have changed into *Silly.* But conſider firſt Spenſer's affectation of iterating of letters, *frail, feeble, fleſhly*—See likewiſe below, C. 10. St. 2. *her knight was* feeble, *and too faint*; and add to this, that the expreſſion is according to ſcripture, 1 Theſſ. v. 14. *Comfort the feeble minded.* Matt. xxvi. 41. *The fleſh is weak.* Rom. viii. 3. *Weak through the fleſh.* For my own part I am at no loſs which reading to prefer.

CANTO X.

I.

WHAT man is he that boaſts of fleſhly might,—] *Curſed be the man that truſteth in man, and maketh fleſh his arm.* Jer. xvii. 5.

Ibid.

Ne let the man aſcribe it to his ſkill,
That thorough grace hath gained victory.] *There is no power but of God.* Rom. xiii. 1. *This is victory even our faith.* 1 John v. 4.

Ibid.

If any ſtrength we have, it is to ill,
But all the good is Gods, both power and eke will.] This verſe which cloſes the ſtanza is to be helped by pronouncing *power* as of two ſyllables. The alluſion is to Phil. ii. 13. *It is God which worketh in you both to will and to do of his good pleaſure:* ὑπὲρ τῆς εὐδοκίας, 'tis all of his good pleaſure; of his goodneſs and free gift, Καὶ τὸ θέλειν καὶ τὸ ἐνέργειν. Spenſer generally begins his Cantos with ſuch moral ſentences and reflections, as ſeem naturally to ariſe from his ſubject: and this he does after the manner and in imitation of Berni, who corrected Boyardo's Orland. Innam. and of Arioſto, author of the Orlando Furioſo. But here he is all ſcriptural; and the reader is to expect nothing but divinity, after this ſolemn opening and preparation.

II.

Therefore to cheriſh him with diets daint,
She caſt to bring him, where he chearen might,] *Where he chearen might, i. e.* where he might be cheared. See note on B. i. C. 5. St. 28. Our knight is brought to the houſe of Holineſs to be cured of his weakneſſes and diſeaſes: for ſin is the diſeaſe of the ſoul: and as the body is to be cured by its proper phyſick, ſo the moral defects and diſeaſes of the mind are to be cured by mental phyſick; and the ſoul is to be reſtored by the grace of God. This *auncient Houſe* to which he is brought is the Οἶκος πνευματικὸς, *the ſpiritual houſe*, mentioned in 1 Peter ii. 5.—Theſe *dainty diets* are in Plato called, ἑστιάσεις λόγων καλῶν. which Cicero tranſlates, *Epulae ſermonum bonorum.* Xenophon too mentions theſe *dainty* DIETS—Διαίτῃ τὴν ψυχὴν ἐπαίδευσε. Xen. Ἀπομ. Bib. ά. κεφ. γ΄.

IV.

—*And by him had many* pledges *dere.*] A Latiniſm, *Pignora chara. i. e.* Children.

V.

The porter opened unto them ſtreightway.] Not added merely for the rhime; but in alluſion to Matt. vii. 7. *Knock and it* ſhall *be opened unto you.* This porter is *Humilta.* Ital. *Umiltà.* The allegory is very fine: 'tis by humility we enter into Grace. See Matt. xviii. 3. *His looks are full lowly caſt.* Pſal. cxxxi. *Lord, mine heart is not haughty, nor mine eyes lofty.* Obſerve the progreſs of Chriſtian graces, beginning with humility we ſhould proceed by being zealous of good works. Zeal is drawn here *courteous*, not a malignant and ſour zeal.

VII.

And knew his good *to all of each degree:*] His good behaviour; the adjective is uſed ſubſtantively: Τὸ πρέπον, τὸ καλὸν, τὸ ἀγαθόν.

IX.

—*and ever-dying dread,*] *i. e.* the perpetual dread of dying.

X.

Then with A *few*—] It ſhould be I think, THE *few:* the choſen, the elect.

XII.

FIDELIA] *Faith*, here introduced as a perſon, is what divines call juſtifying or ſaving faith, and, according to the apoſtle *the ſubſtance of things hoped for, the evidence of things not ſeen:* 'tis the aſſured expectation of things hoped for: and conſequently ſhe is the elder ſiſter of *Hope.*—*She no whitt did chaunge her conſtant mood*; for the profeſſion of faith is to be *without wavering.* Heb. x. 23. Her face is glorified: *Like ſunny beams threw from her cryſtal face: i. e.* She threw from her face beams reſembling the beams of the Sun. Her radiated head is a type of her divinity, and ſhews her to be not a credulous and earthly, but a heavenly and Chriſtian Faith. The Cup ſhe holds in her right hand is of pure gold, not deceitful as the Cup of Dueſſa or Circe; 'tis the ſacramental Cup. See 1 John v. 6. and John xix. 34. The primitive Chriſtians mixed water and wine in their Sacrament. *In* *which a ſerpent did himſelf enfold:* Macrobius Sat. i. 20. ſays the ſerpent is an emblem of health: he renews himſelf, and grows young again by ſtripping off his old ſkin or ſlough: he is therefore the typical mark of Æſculapius and the phyſicians. So the ſerpent *lifted up* in the wilderneſs, was the type of the great phyſician of ſouls *lifted up* on the croſs. John iii. 14.—In her left hand Faith holds the new Teſtament; what is ſaid of that book, is taken from what St. Peter ſays of St. Paul's Epiſtles, *In which are ſome things hard to be underſtood.*

Faith is *araid all in lilly white:* In ſcripture, *white raiments* are the raiments of angels and of the ſaints in heaven. So too the poets dreſs Faith,

Te ſpes, et albo *rara Fides colit*
Velata panno. Hor. L. i. Od. 35.

Nè da gli antichi par, che ſi depinga
La ſanta Fe veſtita in altro modo,
Che d'un vel bianco, che la copra tutta,
Ch' un ſol punto, un ſol neo la può far brutta.
Ar. Orl. F. xxi. 1.

Faith was worſhiped as a goddeſs at Rome. See Cic. Nat. Deor. ii. 23. Faith and Mind are mentioned as two goddeſſes in an inſcription in Gruter. p. xcix.

M. SEPTIMIVS. C. F.
MENTI. FIDEIQ. DEAB
PRAESENTIBVS
EX. VOTO. *S. P.*

XIV.

SPERANZA] Chriſtian Hope is a firm expectation of the promiſes of God; and as Hope is in expectation and not in poſſeſſion, ſhe does not ſeem altogether as chearful as her ſiſter, becauſe hope is attended with ſome mixture of fear, and 'tis in another world that hope is ſwallowed up in certainty. This hope is diſtinguiſhed from worldly hope as having its ſure fondation in God, who is truth: hence ſhe is clad in blew.

Lo yondir folke, quoth ſhe, that knele in blew
They weare the colour ay and evir ſhal,
In ſigne they were and evir wil be true,
Withoutin chaunge.
Chaucer's Court of Love, ver. 246.

We are to *lay hold upon the hope ſet before us, which hope we have as an anchor of the ſoul, both ſure and ſtedfaſt.* Heb. vi. 19. So here her picture is drawn with an anchor in her hand:

Upon her arme a ſilver anchor lay,
Whereon ſhe leaned ever, as beſell.

'Tis a *ſilver* anchor, refined from the droſs of this world. So the Apoſtle, *we are called in* OUR *hope:* as oppoſed to the many, confuſed, worldly hopes and expectations, which diſtract dirty and droſs ſouls. *He that hath this hope in him purifieth himſelf as he is pure.* 1 John iii. 3. Hope was worſhipped at Rome as a goddeſs: *Quoniamque expectatione rerum bonarum erigitur animus, recte etiam à Calatino Spes conſecrata eſt.* Cicero, de Legibus, ii. 11.

XVI.

Then Una thus, But *ſhe your ſiſter deare,*
The deare Chariſſa, where is ſhe become?] *But,* in the beginning of a ſpeech, is a mark of indignation, rebuke, or admiration.

At o deorum quicquid in caelo regit.
Horat. Epod. v.

At tibi pro ſcelere, exclamat, pro talibus auſis.
Virg. ii. 535.

At quàm ſunt ſimiles! at quàm formoſus uterque!
Ovid, Faſt. ii. 395.

Where Heinſius obſerves, *At, eſt hic admirationis, alibi indignationis.* That other expreſſion, *Where is ſhe become?* means, where is ſhe, and what is become of her? This expreſſion is in the hiſtory of Prince Arthur, Part ii. C. 14. *Ah! thou falſe traitereſſe,* where is ſhe become?

But, madam, where is Warwick then become?
Shakeſp. 3d part of K. H. VI. Act. IV.

Where is the antique glory now become,
B. iii. C. 4. St. 1.
Ibid.

That her to ſee SHOULD BE *but troubleſome.*
Indeed, (quoth ſhe) that SHOULD BE *trouble ſore;*] So 'tis printed in the two firſt quarto Editions; and in the Folio of 1609, *&c.* But Spenſer corrected it among the errours of the preſs, as I have printed it in the context. 'Tis to be noticed that *ſhould* he frequently uſes for *would.* As I have marked the two verſes, the reader plainly ſees that the words above caught the printer's eye, and occaſioned this corruption.

XVII.

I read you reſt,—] I adviſe you to go to reſt, and to depart to your chambers.

XIX.

And that her ſacred booke with blood ywritt,] Becauſe ratified with the blood of Chriſt, typified by the ſprinkling of the blood and by the ſacrifices in the old law. See Heb. ix. 20. Preſently after,

For ſhe was hable with her wordes to kill,—

2 Corinth. iii. 6. *The letter killeth, but the ſpirit*

giveth life. This and the following Stanza, is an alluſion to the power, fruits, and efficacy of faith. See Heb. xi. Matt. xvii. 20.

XX.

Dry-ſhod to paſſe ſhe parts the flouds in tway;] This whole verſe is omitted in the 1ſt and 2d quarto Editions, and added from the Folio, 1609.

XXV.

Whereas he meant his corroſives to apply,] This is the reading of both the old quarto Editions: and likewiſe of the folios. Spenſer then ſeems to have read *corroſives* contractedly *corr'ſives.* But in Hughes, which perhaps might be right, 'tis printed,

Whereas he meant his corroſives t' *apply.*

XXVII.

And ſad Repentance uſed to embay
His blamefull body in ſalt water ſore,] I have admitted into the context the reading of the 2d quarto and folio of 1609. which ſeems to me Spenſer's own correction,

His body in ſalt water ſmarting ſore.

The alluſion is to the expiatory abluſions. Hence the Pſalmiſt, li. 2. *Waſh me throughly from mine iniquity.* Iſaiah i. 16. *Waſh ye, make you clean.* He mentions particularly *ſalt water* as eſteemed more efficacious,

Θάλασσα κλύζει πάντα τ' ἀνθρώπων κακά.
Euripid. Iphig. in Taur. ver. 1193.

Will all great Neptunes ocean waſh this blood
Clean from my hand? Shakeſp. Macbeth. Act. II.

We have here introduced, as three different perſons, *Penance*, *Remorſe*, and *Repentance.* There is a diſtinction made in the church between *Penance* and *Repentance:* the former is ſorrow and contrition for ſins; the latter a thorough hatred of them and a change of mind. But I am apt to think that our poet in his deſcription of this houſe of Holineſs, Οἶκος πνευματικὸς, 1 Pet. ii. 5. had likewiſe a view to that beautiful picture of Cebes: where [ΕΥΔΑΙΜΟΝΩΝ ΟΙΚΗΤΗΡΙΟΝ,] *the houſe of the bleſſed*, might add to his image of this houſe of Holineſſe: Dame Caelia, a grave matron, anſwers exactly in deſcription to *Erudition* truly ſo called, καθεστηκυῖα τὸ πρόσωπον, μέση δὲ ϗ κεκριμένη ἤδη τῇ ἡλικίᾳ. *Penaunce with an yron whip*, is the picture of Τιμωρία, ἡ τὴν μάστιγα ἔχουσα. *Remorſe* is Ἀθυμία. *Repentance*, Μετάνοια. The whole allegorical picture in Cebes is well worth conſidering by thoſe who would truly taſte the allegorical images of our poet.

XXIX.

CHARISSA,] 'Tis finely imagined by Spenſer to bring his Chriſtian hero at laſt to Charity: for Chriſtian Charity is the completion of all Chriſtian graces; *the end of the commandment is charity.* See 1 Cor. xiii. *Charity* is arrayed in yellow robes; ſhe is a married matron: and ſo the God of marriage was dreſt,

Inde per immenſum croceo velatus amictu
Aëra digreditur, Ciconumque Hymenaeus ad oras
Tendit. Ovid, Met. x. 1.

She has on her head a crown of gold; *a crown of glory that fadeth not away:* τὸν ἀμαράντινον τῆς δόξης στέφανον. 1 Peter v. 4. gold is a mettle that is pure and never corrupts: emblematically ſhewing that charity remains for ever: her ſiſters will die; *Faith* will be loſt in viſion; *Hope* in enjoyment: but *Charity* [goodwill and love] will continue for ever.

XXX.

That was on earth not eaſie to compare;] Let us [according to our rule laid down] tranſlate it into Latin, that we may underſtand the conſtruction: *Quam mulierem comparare cum aliâ in terris, non facile erat:* the which to compare with any other upon earth was no eaſy thing.

XXXIII.

—*And well to donne,*] *i. e.* and of well doing. Καὶ τὸ καλῶς ποιεῖν. A. S. ᵹon *facere.* So Chaucer in the Knight's Tale. 995. TO DON *obſequies, as tho was the giſe.* In this verſe of Chaucer the reader may ſee two old words, which Spenſer uſes, *to don*, to do; *tho*, then.

XXXV.

The *godly matrone by the hand him beares*
Forth from her preſence, by a narrow way,
Scattred with buſhy thornes and ragged breares,—]
Perhaps Spenſer wrote, not THE *godly matrone by* THE *hand*, but

This godly metrone—

The alluſion is to Matt. vii. 14. *Strait is the gate and narrow is the way which leadeth unto life.* This way is ſcattered with thorns and briers; and is oppoſed to *the broad way*, which Shakeſpeare in Hamlet, according to his beautiful manner, calls *the primroſe way of dalliance.* This is *the narrow way* mentioned in Cebes, which leads to true erudition: and alluded to by Maximus Tyrius, *There are many devious and deceitful paths that lead to deſtruction*, but one narrow way, μία δέ που τις στενὴ ϗ ὄρθιος ϗ τραχεῖα, &c. Which is taken from Heſiod, Op. et Dier. ver. 287.

XXXVI.

In which ſeven bead-men,—] 'Tis no ſmall elegance in our poet thus maſterly to contraſt and oppoſe his images. The knight was carried by Dueſſa to the houſe of Pride, where he ſaw and luckily avoided the ſeven deadly Sins: he is now brought by Una to Dame Caelia, where he is diſciplined in ſacred lore, and brought to a holy hoſpital to be inured to Charity, which is reduced by the ſchoolmen to ſeven heads: *viz.*

I. To entertain thoſe in diſtreſs.
II. To feed the hungry, and to give drink to the thirſty.
III. To cloath the naked.
IV. To relieve priſoners and redeem captives.
V. To comfort the ſick.
VI. To bury the dead.
VII. To provide for the widow and orphan.

XL.

And though they faulty were, yet well he wayd,
That God to us forgiveth every howre
Much more then that, why they in bands were layd;
And he that harrowd hell *with heavie ſtowre,*
The faulty ſoules from thence brought to his heavenly bowre.] *i. e.* And though perhaps thoſe priſoners and captives might have been guilty of faults, and deſerving their captivity, *yet* he well conſidered, that God forgiveth us daily much more than that, which occaſioned their captivity. *And he that harrowed Hell*—this is Chaucer's expreſſion,

Now helpe, Thomas, for him that harrowed hell.
Somner's Tale. 843.

Our poet uſes it again, in Sonnet lxviii.

Moſt glorious Lord of life! that on this day
Didſt make thy triumph over death and ſin,
And having harrowed hell *didſt bring away*
Captivitie thence captive us to win.

XLI.

For as the tree does fall, ſo lyes it ever-low.] *In the place where the tree falleth there ſhall it be.* Eccl. xi 3.

XLIII.

And wydowes ayd,—] *i. e.* the ſubſidy or ſtipend paid to the widowes. Had in charge the orphans and the widows. Or thus, Had charge to ayd the orphans and the widows.

XLVI.

CONTEMPLATION;] Our chriſtian is prepared by the exerciſe of moral and chriſtian virtues for the rational pleaſures of contemplation; for the enjoyment of God, and union with him. This contemplative ſtate is the moſt perfect and godlike; and for which man is as much conſtituted by nature, as he is for the diſcharge of the relative duties of life. *Man is born for action and contemplation,* ſays Zeno in Diogenes, Laert. vii. 130. And according to Zeno and the whole Stoical ſyſtem, the active ſtate of life, with the diſcharge of all relative duties, was the proper preparation for the contemplative ſtate. Action and theory were by them never ſeparated: And 'tis far from being true, as Epictetus and M. Antoninus both teſtify, what a modern poet lays to the charge of the Stoics, *viz.*

In lazy apathy let Stoics boaſt
Their virtue fix'd; tis fix'd as in a froſt,
Contracted all.—

In this great ſcene of life man is both an actor and a contemplator. See Arrian. p. 35. p. 246, and the notes. So Longinus, C. xxxv. and Cicero, de Natur. Deor. ii. 14. *Ipſe autem homo ortus eſt ad mundum contemplendum, & imitandum.* Hence too Milton, iv. 288.

Two of far nobler ſhape, erect and tall,
Godlike erect—
For contemplation he, [πρὸς θεωρίαν] *& valor* [πρὸς πράξιν] *form'd.*

When Philoſophy appears to Boetius her garment is marked below with Π, and above with Θ. in as much as to ſay, by practic philoſophy you muſt aſcend to theoretic: and this ſtate is (as I ſaid above) the higheſt of all and moſt difficult, and ſuppoſed hence to dwell on a *hill both ſteepe and hy:* which ſeems imaged from Cebes: Αληθίνη Πάιδεια dwells on a ſteepie rock, where two fair ſiſters Forbearance and Indurance ſtand ready, with the ſame office aſſigned them, that Mercy has here, aſſiſting and encouraging thoſe that mount the hill.

XLVIII.

As hoary froſt with ſpangles doth attire
The moſſy braunches of an oke halfe ded.] This pictureſque image of the ſnowy locks of this reverend perſon compared to a hoary froſt, which covers the head of an oak, Mr. Pope thinks was borrowed from Homer; where Hector is ſaid to march along, ſeeming a mountain capt with ſnow, ὄρεϊ νιφόεντι Ϝεοικώς. Il. ν'. 754. In alluſion to the white plumes playing on his helmet, and to his perpetual epithet κορυθάιολος.

Ibid.

And pyn'd his fleſh to keep his body low and chaſt.] *If ye through the ſpirit do mortify the deeds of the body, ye ſhall live.* Rom. viii. 13. *I keep under my body,*

body, and bring it into ſubjection: [ὑπωπιάζω, *verbum athleticum.*] 1 Corinth. ix. 27.

L.

Whereof the keies are to thy hand behight] Faith gives to Contemplation the keys [the ſymbol of power] which open the gates of heaven. There is an alluſion, not unlike, in Æſchylus Eumen. ver. 830. Καὶ κλῇδας ὄιδα δωμάτων μόνη θεῶν. Minerva having the keys of heaven, ſhe alone, [*viz.* Wiſdom] can give you entrance thither.

LI.

Whoſe ſtaggering ſteps thy ſteady hand doth lead,
And ſhewes the way his ſinfull ſoule to ſave.] *i. e.* and to whom thy ſteady hand points out the way of ſalvation. Preſently after,

Thou doeſt the praiers of the righteous ſead
Preſent before the maieſtie divine,—Meaning thro' mercy our prayers are acceptable. She, like the angel in the Revelation, offers incenſe with the prayers of the ſaints upon the golden altar: *and the ſmoke of the incenſe* [offered by her] *aſcended up before God.* Revel. viii. 4. The mercy-ſeat or propitiatory, in the old law, is ſuppoſed to be a type of Chriſt, the merciful, and the propitiation in the new law. Hence Milton, xi. 2.

—From the mercy-ſeat above
Prevenient grace deſcending had removed
The ſtony from their hearts—

LII.

Till from her bands the ſpright aſſoiled is,] Before the man can be *renewed*, and his mind truly ſpiritualized, he muſt get rid of all his carnal encumbrances; that pure, and unmixed with the groſſer elements, he may contemplate Being, Truth, Beauty, Mind. The philoſophical Homer with the covert veil of poetry, makes Wiſdom to remove the films from off the carnal eye before it ſees God. So Virgil, Taſſo, and Milton, all following their great maſter.—Juſt above inſtead of *Bring them to joyous reſt*—I have printed it *Brings*, &c. from the folio of 1609.

Ibid.

Thou man of earth,] The reader will not ſee the propriety of this addreſs, till he reads, St. lxv, lxvi. for it does not ſignify an earthly-minded man, in the ſenſe of Pſal. x. 18. *To judge the fatherleſs and the oppreſſed, that the* man of the earth *may no more oppreſſe.* But in the ſenſe of Gen. ix. 20. *And Noah began to be an huſbandman.* Heb. *A man of the earth.* lxx. Καὶ ἤρξατο Νῶε ἄνθρωπος γεωργὸς γῆς. Where γεωργὸς ſeems to be a gloſs or interpretation. Hence the knight's name, Γεωργος, *George.* The very ſame addreſs and alluſion you have in Milton, for *Adam* ſignifying *a man of earth*, hence very properly Eve ſpeaking to him ſays,

Adam, earths hallowd mould. v. 321.

See what we have obſerved below in a note on St. 65.

LIII.

That blood-red billowes like a walled front—] Such a one as Moſes dwelt forty days upon, who with his wand diſparted the red-ſea. Cowley in his ode on the plagues of Aegypt, St. 17. ſays,

Which ſhall with crimſon gore
New paint the waters name, and double dye the ſhore.

Upon which paſſage he has the following note, ‘ *i. e.* give a new occaſion for it to be called the *Red-ſea.* Concerning the name of which, the opinions are very different; that which ſeems to me moſt probable, is, that it is denominated from Idumaea; and that from Edom, or Eſau, that ſignifies *red*; and the kind Erithra, or Erythrus, from whence the Graecians derive it, was Eſau, and Erythraea his country, Idumaea, both ſignifying the ſame thing in Hebrew and in Greek; but becauſe that opinion of the redneſs of the ſhore in ſome places, has been moſt received, and is confirmed even to this day by ſome travellers, and ſounds moſt poetically, I allude to it here, whether it be true or not.’ See Pompon. Mela, L. iii. C. 8. and Plin. L. vi. C. 24. and Rawleigh's hiſtory of the World. p. 219. What he adds, *like a walled front*, is from Exod. xiv. 22. *The waters were a wall unto them on their right hand and on their left.*

But them lets paſs,
As on drie land, between two cryſtal walls,
Aw'd by the rod of Moſes ſo to ſtand
Divided, till his reſcu'd gain their ſhoar.

Milt. xii. 197.

Ibid.

Where writt in ſtone
With bloody letters by the hand of God,
The bitter doome of death and balefull mone
He did receive, whiles flaſhing fire about him ſhone.] Moſes had the law delivered to him in thunderings, in lightnings and tempeſt; and with all the circumſtances of fear: his laws were armed with curſes, and maledictions, and written in blood: *neither the firſt teſtament was dedicated without blood.* Heb. ix. 18. *And without ſhedding of blood is no remiſſion.* ver. 22. This law *written with bloody letters*, this *hand-writing of ordinances*, Chriſt

Chriſt has blotted out who came with bleſſings and in love. St. Paul calls the law, τὸ καθ' ἡμῶν χειρόγραφον. Coloſſ. ii. 14. *Chirographum non eſt, niſi quod ab ipſo debitore ſcriptum eſt, et eſt adverſus ſcribentem, qui debitum ſuum eo pacto profitetur. conſiſtebat illud chirographum in ritibus, adeoque ſolorum Iſraëlitarum fuit, quibus iſti ritus proprii fuerunt, ex voluntate Dei inſtituti. etenim quoties Iſraelitae pro peccato vel reatu adduxerant victimam, confitebantur debitum ſuum, atque illud quaſi* SANGUINE SCRIBEBANT. Altingius Tom. v. Operum in Heptade Diſſertat. pag. 24.

LV.

Or like that ſacred hill,—] The mount of Olives ſtands eaſtward of Jeruſalem; from hence Jeſus aſcended into heaven. *Olivet* (ſays Sandys in his travels, p. 104.) *overtoppeth the neighbouring mountains, whoſe weſt ſide doth give you a full ſurvey of each particular part of the city; bedect with Olives, almonds,* &c. See likewiſe Maundrel's Travels, p. 104.

LV.

The city of the greate king hight it well,] *i. e.* 'Tis well and properly named the city of the great king. Revel. xxi. 10. *And he carried me away in the ſpirit to a great and high mountain, and ſhewed me that great city the holy Jeruſalem, deſcending out of heaven from God, having the glory of God, and her light was like unto a ſtone moſt precious.*

Whoſe wals and towres were builded high and ſtrong,
Of pearle and precious ſtone—

This is *the Jeruſalem which is above,* alluded to in Gal. iv. 26. The ſtate and happineſs of heaven,

The new Hieruſalem, that God has built,
For thoſe to dwell in that are choſen his.

LVI.

The bleſſed angels to and fro deſcend] Alluding to Jacob's viſion, Gen. xxviii. 12. By which emblematically is ſignified the univerſal ſuperintendency of the providence of God, and the miniſtry of his Angels. John i. 51. *Ye ſhall ſee heaven open, and the angels of God aſcending and deſcending upon the ſon of man.* Compare Milton iii. 501, *&c.*

LVIII.

That great Cleopolis,] *viz.* The city of glory, where Gloriana reigns: the hiſtorical alluſion means London, and Panthea (ſo named from the Pantheon which was conſecrated to all the gods, and the receptacle of them all) means the palace of Q. Elizabeth, where reſort the faireſt of the Fairy beings. Compare B. iii. C. 9. St. 51.

LX.

Foredone.] I have printed it *Fordonne.* See the Gloſſary. Preſently after, .

And high emongst all knights haſt hong thy ſhield,

Viz. in ſome temple. So Godfrey having compleated his conqueſt of Jeruſalem hangs his arms up in the temple. Taſſo, Canto xx. St. ultim.

LXI.

Saint George of mery England, THE SIGNE *of victoree.*] *Teſſera,* σύνθημα, **the word,** SIGNUM, **the ſigne:** See Lipſ. on Tacit. Annal: L. 13. SIGNUM *more militiae petenti tribuno dedit.* Shakeſp. in Ant. and Cleop. calls it, *the magical word of war.* St. George is *the word* which Engliſhmen give in their battles; he is the tutelar ſaint and patron of England: K. Edward III. dedicated to him the order of the garter. He is a canonized ſaint, and his feſtival is kept, April xxiii.

Ut Martem Latii, ſic nos te, dive Georgi,
Nunc colimus.
Inclyte bellorum rector, quem noſtra juventus
Pro Mavorte colit. Mantuan.

LXII.

What need of armes, where peace doth ay remaine,
(Said he) and bitter *battailes all are fought?*
As for looſe loves they' *are vaine, and vaniſh into nought.*] Theſe verſes are thus printed in the oldeſt quarto Edit. The ſecond verſe Spenſer corrected in the 2d quarto,—*and* [where] *battailes none are to be fought?* The third verſe, *As for looſe loves they' are vaine,*—ſeems corrupted by the Editors in the 2d quarto and Folios,

As for looſe loves are *vaine and vaniſh into nought.*

Though I muſt own Spenſer frequently omits *they, He, &c.* and often by ſuch omiſſions makes his conſtruction difficult.

LXIII.

O let me not, quoth he, then turne againe
Backe to the *world, whoſe joyes ſo fruitleſſe are.*]
Perhaps, *Back* to that *World*—Compare Cicer. Somn. Scip. Taſſo xiv. 10. Dante Parad. C. xxii.

E vidi queſto globo
Tal, ch'io ſorriſi del ſuo vil ſembiante.

LXIV.

That word *ſhall I, ſaid he, avouchen good,*
Sith to thee is unknowne the cradle of thy brood.]
Word, means *ſpeech, ſaying,* &c. as in Terent. *Quod verbum audio?—The cradle of thy brood,* i. e. thy original: the cradle, the place, thou wert brought up and bred in: or, thy parents and

bringers

bringers up. The latin poets uſe *incunabula*, the cradle, for the place where one was born, or bred.

—Jovis incunabula Creten. Ov. M. viii. 99.

—Gentis cunabula noſtrae. Virg. iii. 105.

Expreſſions of this kind are frequent: ſo *Nidus* ſignifies not only *a neſt*, but the young in the neſt: *nidis immitibus eſcam*, Virg. G. iv. 17.

LXV.

For well I wote thou ſpringſt from ancient race Of Saxon kinges,—] St. George, by the generality of writers, is ſuppoſed to be a Cappadocian, by ſome, a Cilician: the old Legend concerning this canonized Saint of Rome, was written (tis ſaid) by Jacobus de Voragine. The romance writer of the ſeven Champions of Chriſtendom makes him to be born of Engliſh parentage, and of the royal blood; his mother was a king's daughter, and his birth-place Coventry: but as ſoon as born, he was miraculouſly conveyed away by an enchantreſs, called Caleb: to which ſtory Spenſer alludes,

From thence [viz. Britain] *a faery thee unweeting reft,*
And her baſe elfin brood there for thee left:
Such men do chaungelings call, ſo chaung'd by faeries theft.

This ſame ſtory of changlings, he has likewiſe in B. iii. C. 3. St. 26. ſpeaking of Arthegal,

Yet is no fary borne,—
but ſprong of ſeed terreſtriall,
And whylome by falſe faries ſtolne away,

Shakeſpeare likewiſe gives his poetical teſtimony to theſe vulgar tales.

For Oberon [King of the Fairies: See Spenſ. B. ii. C. 10. St. 75.] *is paſſing fell and wrath,*
Becauſe that ſhe, [viz. the Fairy Queen] *as her attendant, hath*
A lovely boy, ſtoln from an Indian king.
Midſ. Nights Dream, Act. II.

—O could it be prov'd,
That ſome night-tripping Fairy had exchang'd
In cradle-cloaths our children where they lay,
And call'd mine Percy, his Plantagenet.
Firſt P. of K. Hen. IV. Act. I.

Ibid.

And many bloody battailes fought in face,] So the 1ſt quarto: but from the other Editions I have corrected it *in place*, which our poet often uſes more for rhime than reaſon,

Deare ſir, what ever that thou be in place:
B. i. C. 3. St. 37.
Be ſuch as ſhe her ſelfe was then in place.
B. i. C. 7. St. 5.
All were ſhe daily with himſelfe in place.
B. i. C. 12. St. 23.
Suffiſe that I have done my dew in place.
B. iii. C. 8. St. 56.
Soone as that virgin knight he ſaw in place.
B. iii. C. 12. St. 32.

LXVI.

Thence ſhe thee brought into this faery lond,
And in an heaped furrow did thee hyde,
Where thee a ploughman all unweeting fond,
As he his toyleſome teme that way did guyde,
And brought thee up in ploughmans ſtate to byde,
Whereof Georgos *he thee gave to name;*] This paſſage I formerly explained.—*Georgos* in the Greek language ſignifying a huſbandman, our poet hence takes occaſion (according to his uſual method) of introducing the marvellous tale told of Tages, and applying it to his hero: Tages was the ſon of the earth: a ploughman (*as he his toilſome teme that way did guide*) found him under the furrough, which the coulter-iron had turned up. This wonderful tale the reader may ſee in Cicer. de Divin. ii. 23. Ovid. Met. xv. 553. and in other writers. Hence in alluſion to his name *Georgos*, Spenſer in his letter to Sir W. R. calls him '*a clowniſh young man*; 'who having deſired a boone of the queen of 'Faeries, reſted himſelf on the floor, unfit 'through his *ruſticitie* for a better place.'

'Tis worth while to ſee with what great art our poet by degrees unravels his ſtory: the poem opens with the Chriſtian knight; you ſee his character, yet know not his name or lineage; ſome few hints are afterwards flung out; but in this Canto you are fully ſatisfied. Spenſer is very fond of this kind of ſuſpence.

LXVII.

And taught the way that does to heaven bownd?] *i. e.* Leads to the bounds or borders of heaven. —preſently after,

But dazed were his eyne,
Through paſſing brightnes, which did quite confound
His feeble ſence, and too exceeding ſhyne.

Here is a ſynchyſis or confuſion uſual in Spenſer, 'His eyes were dazed through the ſurpaſſ'ing brightneſs and through the too exceeding '*ſplendor*, which did quite confound his feeble 'ſence.' **Shyne**, Iſl. *Skin.* A. S. **ſcin**. *Germ.* **ſchein**. *Splendor.* Mr. Pope has admitted this word in his tranſlation of Homer Il. xxiii. 641.

Whoſe glittering margins rais'd with ſilver ſhine.
(No vulgar gift) Eumelus ſhall be thine.

i. e. With ſilver brightneſs, with the ſplendor of ſilver: *ſilver* is uſed adjectively.—I ſuppoſe he did not uſe *ſhine* for *ſheen*. Pſalm xlvii. 4. *His lightenings gave* ſhine *unto the world.*

This ſaid, he vaniſhd from his ſleeping friend,
Like ſmoake in wind, or miſt in Titan's ſhine.
Fairfax, Taſſo, xiv. 19.

LXVIII.

To Una back he caſt *him to retyre.*] *i. e.* He caſt in his mind to *retyre himſelf back*, to withdraw to Una: *retrahere ſe.* Gall. *ſe retirer.* Ital. *ritirarſi.*

But firſt he caſts *to change his proper ſhape.*
Milt. iii. 634.

The whole alluſion is plainly to the myſtical viſion of St. John, *And he carried me away in the ſpirit to a great and high mountain,* [St. 53.] *to the higheſt mount:* to this mount of ſpeculation the angel leads Adam; Milton xii.] *And ſhewed me that great city, the holy Jeruſalem.* Revel. xx. 10.

C A N T O XI.

III.

AND *pointing forth,*—] This whole Stanza was added after the firſt impreſſion of this poem.—

And on the top of all I do eſpye
The watchman wayting tydings glad to heare;
That, o my parents, *might I happily*
Unto you bring, to eaſe you of your miſery!

THAT, *o my parents,*— i. e. *The which tydings*—

IV.

—*And haſtned* them untill.] *i. e.* Unto them.

Too wonderfull above my reach,
Lord, is thy cunning ſkill,
It is ſo high, that I the ſame
Cannot attaine untill. Pſ. cxxxix. 6.

i. e. Unto the ſame. *Till* and *untill*, as the A. S. ꞇil, is uſed like the prepoſition *to*, in our old writers.

V.

Then badd the knight this *lady*—] Corrected among the Errata, *his*.

Ibid.

Now, o thou ſacred Muſe, moſt learned dame,
Fayre ympe of Phoebus and his aged bryde,—] 'Tis impoſſible but that the readers attention muſt have been awakened at the dreadful apprehenſions of this dragon, for which he has all along been prepared by the poet. This monſter is juſt mentioned: the poet then pauſes, and invocates his Muſe. Now nothing can be finer imagined: during this pauſe the readers imagination is in ſuſpence, and left to work for itſelf: and the delay and expectation is kept up for above twenty verſes. Mean while the poet to awaken the attention of the reader to ſome great argument and new matter calls upon the ſacred Muſe, after the manner of his maſters Homer and Virgil, Ἔσπετε νῦν μοι Μοῦσαι. *Nunc age qui reges, Erato. Vos O Calliope.*—So again B. iii. C. 3. St. 4.

Begin then, o my deareſt ſacred dame,
Daughter of Phoebus and of Memorye,
Begin, o Clio,—

In both theſe paſſages the Muſe is called the daughter of Phoebus and Mnemoſyne [*i. e.* memory] But Homer and Heſiod make the Muſes to be daughters of Jupiter. The poets are not however altogether agreed as to their genealogy. Ἐν δὲ τοῖς εἰς Μουσαῖον ἀναφερομένοις δύο ἱστοροῦνται γενέσεις Μουσῶν. πρεσβυτέρων μὲν, μετὰ τοῦ Κρόνου γενομένων· νεωτέρων δὲ, τῶν ἐκ Διὸς ϗ Μνημοσύνης. Schol. Apollonii, iii. 1. Μίμνερμος δὲ φησὶν θυγατέρας Ουρανοῦ τὰς ἀρχαιοτέρας Μούσας, τούτων δὲ ἄλλας νεωτέρας εἶναι Διὸς παῖδας. Pauſanias Boeot. C. xxix. Ὀλίγοι δὲ τῶν ποιητῶν (ἐν οἷς ἐστὶ ϗ Ἀλκμὰν) θυγατέρας ἀποφαίνονται Ουρανοῦ ϗ Γῆς. Diodorus Siculus, Lib. iv. p. 215. See likewiſe the Schol. on Pindar, Νεμεα γ′. ver. 16. But as Apollo is the god and father of poetry and muſic, what ſhould hinder him from being reputed too the father of the Muſes?

Ἐκ γὰρ Μουσάων ϗ ἑκηβόλου Ἀπόλλωνος
Ἄνδρες ἀοιδοὶ ἔασιν. Heſ. Θεογ. 94.

The moſt learned ſcholiaſts on Apollonius obſerve, that the poet, in his opening of the ſubject, invocates Apollo as having under his protection and direction, the Muſes: τὸν τῶν Μουσῶν ἀρχηγέτην. Schol. Apollon. iii. 1. Hence in Euripides, Medea, ver. 426. φοῖβος ἁγήτωρ μελέων. *Phoebus dux carminum.* and thus Torrentius very elegantly, as I think, explains Horace, iv. Od. vi. 25. *Phoebus ductor Thaliae,* ὁ Μουσηγέτης. However the reader at his leiſure may conſult Dr. Bentley, who is always learned and elegant. Nor leſs learned and elegant do I eſteem our poet, for departing from the received genealogies, when he has ſo good a reaſon (conſidering too his myſtical and allegorical way of writing) and making *his* Muſe the Impe of Apollo and Mnemoſyne.

VI.

And FEARED *nations*—] Spenſer corrected it, among the faults of the preſs, SCARED.—In the ſubſequent ſtanza he ſpeaks of his intention to write an heroic poem; the ſubject of which was to be the wars betwixt the Fairy queen and the Pagan king: [meaning hiſtorically, Q. Elizabeth and the K. of Spain. See C. 12. St. 18.]

Twixt that *great faery queene and paynim king.*

I believe he wrote *the,* not *that.*

VII.

By this the dreadfull beaſt drew nigh to hand,
Halfe flying, and halfe footing—] See what has been obſerved above on St. ii. in the Introduction. *In loves and gentle jollities arayd.* Where 'tis ſhewn how images from being great may be refined into elegancy and prettineſs. By way of contraſt, obſerve here how images from being pretty, may be raiſed into the terrible and ſublime. Among the odes attributed to Anacreon there is one on Love, Od. xl. who being ſtung by a bee runs, half on foot, half flying, to his mother.

Δραμὼν δὲ καὶ πετασθείς.

This image, ludicrous and pretty, our poet has made terrible. This it is to be a poet! and ſo worthy of imitation did it appear to Milton, that in deſcribing the journey of Satan through the vaſt gulf between heaven and hell, he has made uſe of Spenſers words, ii. 940.

nigh founder'd on he fares,
Treading the crude conſiſtence, half on foot,
Half flying.

IX.

And over all with braſen ſcales was armd—] This paſſage is wrongly printed in all the books: *His monſtrous body,* in the preceding Stanza, is the nominative caſe: and the conſtruction is, *And his monſtrous body was armed all over with braſen ſcales.*

Loricaeque modo ſquammis defenſus, et atrae
Duritia pellis, validos cute reppulit ictus.
Ovid. Met, iii, 63.

X.

His flaggy wings—were like two ſails:] So below St. xix. *He cutting way with his broad ſails*— Milton from Spenſer or from Dante, ſeems to have taken his image of Satan [the old dragon] flying towards this world, ii. 927.

at laſt his ſail-broad vannes
He ſpreads for flight.

So Dante, Infern. Canto xxxiv.

Sotto ciaſcuna uſcivan duo grand' ali,
Quanto ſi conveniva a tant' uccello;
Vele di mar non vid' io mai cotali:
Non aven penne, ma di viſpiſtrello
Era lor modo—

Part of the allegory will appear very plain from this mention made of the old ſerpent: for the ſcene of action is now in Eden: ſee below, C. 7. St. 43. The old ſerpent can be deſtroyed, and Paradiſe can be reſtored only by the union of holineſs and truth. This fight likewiſe is imaged from Revel. xii. 7. where Michael is ſaid *to fight againſt the dragon.*—But in what perſon did all holineſs and truth unite? the reader may now ſee in our knight the highеſt of all characters typified.

Ibid.

—*With flying canvas* kynd.] So the 1ſt quarto: but rightly printed in the 2d, *lynd.*

XI.

Beſpotted all *with ſhieldes*—] Corrected in the Errat. *as.* Though I for my part diſlike not *all:* for *ſhields* mean ſcales. So in Job. xli. 15. of the Leviathan, *His* † *ſcales are his pride,* Heb. † *ſtrong pieces of ſhields.* Germ. ſchild, *operimentum,* ſchilden, *protegere.* Anglo-Sax. ꞅcẏldan.

XIII.

Threeranckes of yron teeth—] *The beaſt had great iron teeth.* Dan. vii. 7.

Ibid.

A cloud of ſmoothering ſmoke and ſulphure ſeare—] Taſſo ſpeaking of the old dragon, of whom this is a type,

Qual' i fumi ſulfurei, et infiammati
Eſcon di Mongibello. Gier. Liberat. C. iv. St. 8.

Quique halitus exit
Ore niger Stygio vitiatas inficit auras.
Ov. Met. iii. 75.

XV.

XV.

Forelifting up aloft—] Compare Ovid. Met. iii. 41.—But to cite all the poets, who deſcribe dragons, would be an endleſs labour.

XVIII.

At laſt low ſtouping—] The reader cannot but obſerve here many expreſſions taken from Falconry: ex. gr. The wings of a hawk are called *Sails: He cutting way with his broad ſailes*, St. 18. The craw or crop is called *the gorge*, St. 13. When the hawk deſcends to ſtrike her prey ſhe is ſaid *to ſtoop*, *At laſt low ſtouping*—The poet deſcribes ſo minutely and maſterly too at the ſame time, that one cannot help accompanying him in his deſcriptions, and ſeeing the images he points out: and this deſcription, ſo lively repreſented, made ſo ſtrong an impreſſion on Milton, that there is ſcarce an expreſſion or thought but he has imitated; *ex. gr. His waving wings diſplayed wide*—Milt. vii. 390. *With wings diſplayd. He cutting way with his broad ſayles*—Milt. ii. 927.

At laſt his ſail-broad vans He ſpreads for flight.
The yielding ayre, which nigh too feeble found
Her flitting parts and element unſound,
To bear ſo great a weight.

Milton i. 225. of the old dragon,

Then with expanded wings he ſteers his flight
Aloft, incumbent on the duſky air
That felt unuſual weight.

The dragon's *ſoaring around*, and wheeling about, before he ſnatcht up the horſe and man, ſeems to me a better explanation than I have already ſeen, of Milton, iii. 741.

and toward the coaſt of earth—
Throws his ſteep flight in many' an aerie wheele.

So again, iv. 568.

I deſcrib'd his way
Bent all on ſpeed, and markt his aerie gate.

This paſſage is moſt ridiculouſly explained by Mr. Richardſon, ' He throws himſelf directly ' down, and turns (as they ſay) heels over head ' all the way.' For the *mad demeanor* mentioned, B. iv. 129, refers to the paſſions of ire, envie, and deſpaire: theſe made his geſtures fierce, and demeanour mad.—But *the aerie wheele* and *aerie gate*, is to be explained as above. So Mercury is deſcribed, Ov. Met. ii. which is thus tranſlated by Addiſon:

The god well pleaſed beheld—
Then veer'd about and took a wheeling flight
And hover'd o'er them as the ſpreading kite,
So kept the god the virgin choir in view,
And in ſlow winding circles round them flew.

XIX.

So far as ewghen bow a ſhaft may ſend.] *Quantum ſemel ire ſagitta Miſſa poteſt.* Ov. Met. viii. 695. preſently after *flightës* is of two ſyllables.

XXI.

He cryde, as raging ſeas are wont to rore,
When wintry ſtorme his wrathful WRECK *does threat,*
THE *rolling billows beat the ragged ſhore*—
Then *gin the bluſtering brethren*—] Spenſer compares the bellowing of this monſter to the roaring of the ſeas.

Ουτε θαλάσσης κῦμα τόσον βοάα προτὶ χέρσον.
Il. xiv. 394. Vide & Il. xvii. 263.

Ut mare ſollicitum ſtridet refluentibus undis.
Virg. G. iv. 262.

—e di tant' ira freme,
Che'l tempeſtoſo mare è orribil manco.
Arioſt. Orl. Fur. xxx. 60.

I have no occaſion to mention how much the choice of even the letters as well as words, are made to correſpond to the thing deſcribed. I would however have the reader obſerve how our poet ſuffers his Pegaſus to out-run himſelf a little: and this is exactly like Homer, who mentioning a ſimile, expatiates upon it, and hence is hurried often beyond the ſtrict alluſion. —*Wintry ſtorme*—wintry is uſed for tempeſtuous: ſo the Greeks uſe χειμὼν, and the Latins *hyems*: Virg. i. 129. *Emiſſamque hyemem.* Servius, ' Hic apertius *tempeſtatem* declarat ex Græco; ' nam et illi χειμῶνα *tempeſtatem* dicunt.'

When wintry ſtorme his wrathful wreck *does threat.*

Whoſe ſhip-wreck does the ſtorme threaten? Spenſer I ſuppoſe wrote,

When wintry ſtorme his wrathful wreke *does threat.*

i. e. revenge. A. S. Ƿꞃacu. Ƿꞃæc. The ſenſe then is very good, *when the wintry ſtorm threatens his revenge.*—I would read, had I authority likewiſe,

THEN *rolling billows*—

Then *gin the bluſtring brethren*—Virgil deſcribing theſe *bluſtring brethren*, repeats the letter *m* and *r*.

Illi indignantes M*agno cu*M M*ur*M*ure* M*ontis*
C*i*R*cum clauſt*R*a f*R*emunt*— Æn. i. 59.

But ſuch obſervations are obvious, and known to all poetaſters.

XXIII.

whoſe courage ſtout
Striving to looſe the knott, that faſt him tyes,
Himſelf in ſtreighter bandes too raſh implyes.] Our poet

poet has plainly Virgil in view, in his famous deſcription of the ſerpents and Laocoon:

Ille ſimul manibus tendit divellere nodos. ii. 220.
Corpora natorum ſerpens amplexus uterque
IMPLICAT. ii. 215.

You have the very word IMPLYES. *Seſe implicat*, himſelf implies: Ital. *implicare*, to entangle.

XXVI.

But thought his arms to leave—] This was a wrong thought of our Chriſtian knight to think of leaving his celeſtial panoply; ſee too St. 28. His victory is therefore for a while poſtponed.

XXVII.

When him the poyſoned garment did enchaunt
With Centaures blood, and bloody verſes charmd.] This garment was ſent to Hercules by Deianira, as a *Philtrum*, or love-charm; and given to her as ſuch, by Neſſus, when dying: therefore he ſays, *with bloody verſes charm'd.*

Praetulit imbutam Neſſeo ſanguine veſtem
Mittere, quae vires defecto reddat amori.
Ov. Met. ix. 153.

The ſimile ſeems to be taken from Statius, xi. 234.

Qualis ubi implicitum Tirynthius oſſibus ignem
Senſit et Oeteas membris accedere veſtes.

—O mare, o terra, ardeo,
Quantum neque atro delibutus Hercules
Neſſi cruore. Hor. Epod. xvii.

Ibid.

As did this knight TWELVE *thouſand dolours daunt.*] Becauſe TWELVE *labours* were mentioned juſt above, would he ſay here TWELVE *thouſand dolours?* TEN *thouſand*, is the round number; and the uſual definite way of ſpeaking for any indefinite number. Is not then this the printers uſual errour, occaſioned by his caſting his eye on the verſe, three lines above?

Ibid.

That erſt him goodly armd, *now moſt of all him* harmd.] That Spenſer intended here a play or jingle with the like ſound of words, the reader cannot but own, however his delicacy might be offended.—Some other few among many paſſages, I ſhall here, once for all, tranſcribe of like ſort.

O how (ſaid he) mote I that well *outfind,*
That may reſtore you to your wonted well?
B. i. C. 2. St. 43.

Glad of ſuch luck, the luckleſſe lucky *maid.*
B. i. C. 6. St. 19.

Who hapleſſe *and eke* hopeleſſe, *all in vaine.*
B. i. C. 7. St. 11.

And that misformed ſhape, miſhaped *more.*
B. i. C. 8. St. 16.

So new, *this* new-borne *knight to battel* new *did riſe.* B. i. C. 11. St. 34.

And doubling *all his powers*, redoubled *every ſtroke.*
B. ii. C. 6. Sr. 30.

He having through inceſſant traveill ſpent
His force, *at laſt* perforce *adowne did lye.*
B. iii. C. 7. St. 3.

This ſeems like Milton,

A chance, but chance *may lead where I may meet.*
B. iv. 530.

So againe

that with great hardineſſe
Her hard *perſewd.* B. iii. C. 7. St. 37.

For by degrees *they all were* diſagreed.
B. iv. C. 5. St. 36.

Yet ſtill her blowes he bore, *and her* forbore.
B. 5. C. 5. St. 7.

Somewhat like the Greek, ἀνέχειν ϗ ἀπέχειν.

Left to her will *by his own* wilful *blame.*
B. v. C. 5. St. 20.

So well ſhe waſht them, and ſo well ſhe watcht him.
B. vi. C. iii. St. 10.

So well he woo'd her, and ſo well he wrought her.
B. vi. C. 10. St. 38.

And many cauſeleſſe cauſed *to be blamed.*
B. vi. C. 12. St. 38.

Ma quivi giunſe
In fretta un meſſaggier, che gli diſgiunſe.
Arioſt. Orl. Fur. xxiv. 107.

Bis conatus erat caſus *effingere in auro;*
Bis patriae cecidere *manus.*
Virg. vi. 32.

Ἤτοι ὁ καππεδίον τὸ Ἀλήϊον οἶος ἀλᾶτο.
Hom. Il. vi. 201.

How many paſſages may be collected of like ſort? But to fill many pages with them would be tireſome, when a hint ſeems ſufficient.

XXVIII.

Faynt, wearie, ſore, EMBOYLED, *grieved, brent,*
With heat, toyle, wounds, armes, ſmart, and inward fire.] Theſe adjectives, or participles, anſwer to the ſubſtantives, *Faint with heat, wearie with toyle, ſore with wounds,* EMBOYLED [ſhould it not rather be, EMBROYLED] *with armes, grieved with ſmart, and brent with inward fire.*

ſire. Spenſer uſes *emboyling*, B. ii. C. 4. St. 9. which is proper in that place.—Fairfax (in his elegant tranſlation of Taſſo, ii. 93.) has theſe kind of anſwering or parallel verſes.

Thus $\overset{1}{\textit{faire}}$, $\overset{2}{\textit{rich}}$, $\overset{3}{\textit{ſharpe}}$; $\overset{1}{\textit{to ſee}}$, $\overset{2}{\textit{to have}}$, $\overset{3}{\textit{to feele}}$.

Could you think that Milton, would have introduced theſe, puerilities ſhall I call them? in his divine poem?

—$\overset{1}{\textit{air}}$, $\overset{2}{\textit{water}}$, $\overset{3}{\textit{earth}}$,
By $\overset{1}{\textit{fowl}}$, $\overset{2}{\textit{fiſh}}$, $\overset{3}{\textit{beaſt}}$, *was* $\overset{1}{\textit{flown}}$, *was* $\overset{2}{\textit{ſwam}}$, *was* $\overset{3}{\textit{walk'd}}$—

They are called, *verſus paralleli, correlativi, correſpondentes*, &c. 'Tis tireſome to give many inſtances of what, once mentioned, is ſoon recollected, and known. But I cannot paſs over the following, where Cicero thus ſpeaks,

$\overset{1}{\textit{Defendi}}$, $\overset{2}{\textit{tenui}}$, $\overset{3}{\textit{vetui}}$: $\overset{1}{\textit{face}}$, $\overset{2}{\textit{caede}}$, $\overset{3}{\textit{timore}}$:
$\overset{1}{\textit{Civis}}$, $\overset{2}{\textit{dux}}$, $\overset{3}{\textit{conſul}}$: $\overset{1}{\textit{tecta}}$, $\overset{2}{\textit{lares}}$, $\overset{3}{\textit{Latium}}$.

Nor another inſtance from the Arcadian ſhepherd, pag. 381.

$\overset{1}{\textit{Vertue}}$, $\overset{2}{\textit{beauty}}$ *and* $\overset{3}{\textit{ſpeech}}$, *did* $\overset{1}{\textit{ſtrike}}$, $\overset{2}{\textit{wound}}$, $\overset{3}{\textit{charme}}$,
My $\overset{1}{\textit{heart}}$, $\overset{2}{\textit{eyes}}$, $\overset{3}{\textit{eares}}$, *with* $\overset{1}{\textit{wonder}}$, $\overset{2}{\textit{love}}$, $\overset{3}{\textit{delight}}$.

XXIX.

it rightly hot
The well of life] Was named, called.
There was a duke, and he was hotte
Mundus. Gower, Fol. 12.

So below *behott*, St. 38.

This *well of life*, as likewiſe the *tree of life*, mentioned below St. xxxviii. are imaged from Revel. xxii. 1. *And he ſhewed me a pure river of water of life, clear as cryſtall, proceeding out of the throne of God, and of the lamb. In the midſt of the ſtreet of it, and either ſide of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations.* But to make the allegory more plain I ſhall cite John iv. 10. *Thou wouldeſt have aſked of him, and he would have given thee living water.* And ver. 14. *The water that I ſhall give him, ſhall be in him* A WELL OF WATER *ſpringing up into everlaſting life.*

XXX.

Thoſe that with ſickneſſe were infected ſore,
IT *could recure, and aged long decay*
Renew, as IT *were borne that very day.*
Both Silo this, and Iordan did excell,
And th' Engliſh Bath, and eke the German Spau
Ne can Cephiſe, nor Hebrus match this well—] *As* ONE *were borne*, is Spenſer's correction among the Errata. But the 1ſt and 2d Quarto editions and Folios read, *as it*—which error, as uſual, ſeems owing to the roving eye of the printer.—*Silo*, or *Siloam* is mentioned in John ix. 7. *Go waſh in the pool of Siloam.* Milton i. 11. *Siloa's brook that flow'd faſt by the oracle of God.* Sandys in his Travels, p. 197, ſays that the pilgrims waſh themſelves in the river *Jordan*, eſteeming it ſovereign for ſundry diſeaſes.—*Ne can* CEPHISE—*Fatidicâ Cephiſſus aquâ*, Lucan iii. A river in Boetia, on whoſe banks the temple of Themis ſtood: Καλλιρέεθρος, *pulcra fluenta habens*, is its epithet in a hymn to Apollo, attributed to Homer: and in the Medea of Euripides 'tis called Καλλίναος.—*Hebrus* is a river of Thrace, into which the head of Orpheus, with his lyre, was thrown by the Bacchanalians. Virg. G. iv. 524. Ovid. Met. xi. 50.

His goary viſage down the ſtream was ſent,
Down the ſwift *Hebrus to the Leſbian ſhore.*
Milton, Lycidas.

Milton was miſled by a faulty reading in Virgil to give the river *Hebrus* the epithet of *ſwift*: for ſo far is it from being *ſwift*, that 'tis a quiet flowing ſtream. All the printed copies, 'tis true, read,

Volucremque fuga praevertitur Hebrum.
Aen. i. 317.

But Servius upon this very paſſage ſays, *Multum quidem laudis flumini epitheto addidit; ſed falſum eſt, nam eſt quietiſſimus etiam cum per hiemem creſcit.* Beſide for an Amazon to outſtrip a river (ſuppoſing it ſwift) is no extraordinary inſtance of ſwiftneſs; but to outſtrip the wind is the poet's expreſſion.

Volucremque fuga praevertitur Eurum.

This moſt elegant correction was made by Janus Rutgerſius in his obſervations upon Horace, cap. vi. and afterwards tacitly adopted by Huetius. And as Huetius plaid the thief with Rutgerſius, ſo did Rutgerſius with Scaliger, who inſtead of *Hebro*, corrected it *Euro*, in Horace, L. i. Od. xxv. 20.

Aridas frondes hiemis ſodali
Dedicet Euro.

But to return from our ſhort digreſſion; Spenſer mentions Hebrus for the purity of its ſtream; and thus Horace, L. i. Epiſt. xvi. 13.

Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior *ambiat Hebrus.*

XXXI.

As victor he did dwell.] As if he remained victor: ſo he often uſes *dwell*, to remain: See *Dwell* in Junius: *puto* duella *Theotiſcis olim uſurpatum pro morari*, MANERE. Our poet is antique in his diction and phraſes. Juſt before, CAN *high advance*; ſo the quartos and folio of 1609. but the folio of 1617. and Hughes GAN, &c.

XXXIII.

For ſhe had great doubt of his Safety,] *Safety* is frequently of three Syllables.

XXXIV.

As eagle freſh out of the ocean wave,] Pſal. ciii. 5. *Thy youth is renewed like the eagle.* The interpreters tell us, that every ten years the eagle ſoars into the fiery region, from thence plunges himſelf into the ſea, where molting his old feathers he acquires new. To this opinion Spenſer viſibly alludes.

Ibid.

So new this new-borne knight to battell new did riſe.] *New-born*, i. e. being as it were regenerated by baptiſm in the well of life.

XXXV.

High brandiſhing his bright deaw-burning *blade,*] In the next Stanza he interprets it, *his blade was hardned and tempered with the holy water.* The expreſſion *deaw-burning*, muſt be red with ſome liberality of interpretation; 'twas *burning* bright with that holy *dew* in which it had been baptized.

XXXVIII.

With ſharpe intended *ſting ſo rude him ſmott,*] I don't take the ſenſe of the paſſage to be, ſmote him ſo rudely with her ſharpe ſting *on purpoſe, deſignedly:* but rather, *with her ſharpe ſting ſtretched out, unſheathed.* The Latin word *intendere, intentus*, admits both ſignifications: and ſo the Italians uſe *intendere*.

XXXIX.

From loathed ſoile he can him lightly reare,
And ſtrove to looſe the far-infixed ſting
— — — — — — —
And ſtrooke ſo ſtrongly, that the knotty ſtring
Of his huge taile—] This is not printed right in any one Edition, excepting in the firſt old quarto: in the 2d Edition, *ſtring* and *ſting* change places; no unuſual blunder in copies; and from hence the errour is propagated to ſucceeding Editions: in the folio of 1617. and in Hughes 'tis printed *gan*, for *can:* which is the gloſs, or interpretation; and an errour which they frequently err.

XL.

With fowle enfouldred *ſmoake*] I once imagined that the poet wrote *ifouldred: a Lat, fulgurare*, Gall. *fouldryer.* **fouldred,** IFOULDRED. But it may be ſuppoſed that Spenſer added the initial *en*: as *force, enforce*; *fouldred, enfouldred:* the meaning is with foul ſmoke mixt with flames.

Ibid.

With his uneven wings—] He had been wounded in one of his wings. See St. 19.

XLI.

Much was the man *encombred*—] *The man*, as in Virgil, iv. 3.

Multa viri *virtus animo, multuſque recurſat*
Gentis honos.

So B. ii. C. 7. St. 37.

And ugly ſhapes did nigh the man *diſmay.* viz. Sir Guyon.

So in the beginning of Plato's Phædo, ὁ ἀνὴρ, *the man*, viz. Socrates. And in Xen. Cyr. Anab. L. i. ὁ δὲ ἀνὴρ πολλοῦ μὲν ἄξιος φίλος, ᾧ ἂν φίλος ᾖ. *But* THE MAN [viz. Cyrus] *is a friend highly to be eſteemed by him, to whom he may be a friend.* preſently after the two old quarto Editions read,

FOR *harder was from Cerberus greedie jaw*
To plucke a bone, then from his cruell jaw
To reave—

'Tis a proverbial expreſſion, intimating as a thing of the higheſt hazard, to attempt to wreſt the club out of the hand of Hercules, or to pluck a bone out of the greedy jaws of Cerberus: we ſhould not therefore read, FOR *harder was*, &c. but

NOR *harder was*—

i. e. 'Twas eaſier to pluck a bone, &c. The particle *it* is frequently omitted, as has been already obſerved. And this obvious reading is warranted by the folios.

XLII.

And DOUBLE *blowes about him ſtoutly laid,*] It ſhould be methinks, DOUBLED *blowes.*

geminatos et duplicatos ictus.

So B. ii. C. 2. St. 23.

But with REDOUBLED *buffes them backe did put:*

Ingeminans ictus. Virg. v. 457.

Ibid.

As ſparckles from the andvile uſe to fly,] *i. e.* do fly. B. i. C. 11. St. 21. *He cryde, as raging ſeas* are wont to roare, *i. e.* do roar. So the Latins uſe, *ſolet, amat, novit, gaudet, &c.*

XLIV.

As burning Aetna from his boyling ſtew
Doth belch out flames, and rockes in peeces broke,] *Broke*, is for *broken*: So the rhime requires. In the ſame manner Satan, the old dragon, in Taſſo C. iv. St. 8. is compared to Aetna.

Qual' i fumi ſulfurei, et infiammati,
Eſcon di Mongibello, e'l puzzo, e'l tuono,
Tal de la fiera bocca i negri fiati,
Tale il fetore, e le faville ſono.

Both theſe poets had Virgil's deſcription in view,

—Sed horrificis juxta tonat Aetna ruinis,
Interdumque atram prorumpit ad aethera nubem,
Turbine fumantem piceo & candente favilla;
Attolitque globos flammarum et ſidera lambit:
Interdum ſcopulos avolſaque viſcera montis
Erigit eructans, liquefactáque ſaxa ſub auras
Cum gemitu glomerat, fundóque exaeſtuat imo.
Aen. iii. 571.

The affected nicety of Longinus ſeems diſpleaſed with theſe kind of expreſſions, *belching out flames and ragged ribs of molten mountains, which heaven with horrour choke:—attollitque globos flammarum et ſidera lambet: ſcopulos avolſaque viſcera montis erigit eructans.*—πρὸς ȣ̓ρανὸν ἐξεμεῖν· ȣ̓ τραγικὰ, ἀλλὰ παρατράγῳδα. Longinus ſect. iii. But neither Spenſer nor Milton ſeem much to have hearkened to Longinus,

There ſtood a hill not far whoſe grieſly top
Belch'd fire and rowling ſmoke. Milt. i. 670.

XLVI.

There grew a goodly tree—] The reader knows that the ſcene of action is in Eden; and that our Knight, emblematically *the Captain of our Salvation*, is come to reſtore loſt Paradiſe: who, after his SECOND fall, is to riſe victorious over death and hell, and to lead captivity captive.—Theſe two trees, the tree of life, and the tree of knowledge, are particularly mentioned in Gen. ii. 9. Hence our divine poet,

And all amid them ſtood the tree of life,
High eminent, blooming ambroſial fruit
Of vegetable gold; and next to life,
Our death, the tree of knowledge grew faſt by;
Knowledge of good bought dear by knowing ill.
Milt. iv. 218.

This tree of life, ſhadowing out in a figure, everlaſting life, is mentioned in Revel. ii. 7. *To him that overcometh will I give to eat of the tree of life, which is in the midſt of the paradiſe of God.* Again Revel. xxii. 2. *And the leaves of the tree* [viz. the tree of life.] *were for the healing of the nations.* This paſſage of the Revelation makes the whole allegory very plain: and hence may be explained, why he calls *the tree of life*, *—the crime of our firſt fathers fall.*

By a kind of metonymy, that is applied to the tree of life which belongs to man: and it means that tree, which was made criminal for us to preſume to reach; which was prohibited to us, through the crime of Adam. As Spenſer keeps nearly to ſcripture, and preſerves all along his allegory, ſo likewiſe as far forth as his ſubject allows, he looſes not ſight altogether of the legendary hiſtory of St. George: of whom 'tis related that the Dragon aſſaulted our knight ſo furiouſly, that both man and horſe came to the ground ſore bruiſed.—That it happened a tree grew near the place, where the fight was, of ſuch pretious virtue, that no venemous worm durſt approach its branches.—That under this tree, and with its goodly fruit our hero refreſhed himſelf awhile, and then returned more vigorous to the battle.

XLIX.

For he was deadly made,] Nigh the tree of life the Dragon durſt not approach, for he was *deadly made*, made for death, hell and deſtruction; not for life, heaven and happineſs.

L.

When gentle Una ſaw the SECOND *fall*—] *He that overcometh ſhall not be hurt of the* SECOND *death.* Revel. ii. 11. *Bleſſed and holy is he that hath part in the firſt reſurrection: on ſuch the* SECOND *death hath no part.* Revel. xx. 6.

LII.

Then freſhly up aroſe the doughty knight,
All healed of his hurts and woundes wide,] *God would not leave his ſoul in hell, neither ſuffer* HIS HOLY ONE *to ſee corruption.* Pſal. xvi. 10. Acts ii. 27. *After* TWO *days will he revive us, in the* THIRD DAY *he will raiſe us up, and we ſhall live in his ſight.* Hoſea vi. 2. *He* ROSE AGAIN THE THIRD DAY *according to the ſcriptures.* 1 Corinth. xv. 4. THE THIRD DAY *I ſhall be perfected.* Luke xiii. 32. Let the reader conſider theſe texts of Scripture, and he will ſee how proper it was, that this fight ſhould laſt to the *third* day; nor could it, conſiſtent with the allegory, have been ſhortened. This HOLY ONE, *this captain of our ſalvation perfect through ſuffering* is ſhadowed to us in this fight with the Dragon; *viz.* the old Serpent, and Satan. And 'tis plain that Milton hence imaged the battle in heaven: for on THE THIRD DAY God ſends Meſſiah his ſon; for whom he had reſerved the glory of that victory.

Two days are therefore paſt, THE THIRD *is thine;*
For thee I have ordain'd it, and thus far

Have ſufferd, that the glorie may be thine
Of ending this great war. Milt. vi. 698.

Michael, [i. e. Chriſt, prince of angels: compare Daniel xii. 1.] *and his angels fought againſt the dragon and prevailed,* Revel. xii. 7. What was proper in this allegory Spenſer has taken; and what Milton thought proper for his divine ſubject he has likewiſe adopted. This is ſufficient for poets.

LIII.

And back retyrd,—] And being drawn back; according to its original ſignification. Ital. *ritirare.* Lat. *retrahere.*—Obſerve how juſtly Spenſer keeps to the allegory, the ſerpent is wounded in the head: Gen. iii. 15. *The ſeed of the woman* [St. George, the type of Chriſt] *ſhall bruiſe the ſerpents* HEAD.

LIV.

So downe he fell, and forth his life did breath,
That vaniſht into ſmoke and cloudes ſwift;
So downe he fell, that th' earth him underneath
Did grone, as feeble ſo great load to lift;
So downe he fell, as an huge rocky clift,
Whoſe falſe foundacion waves have waſht away,
With dreadfull POYSE *is from the mayne-land rift,*
And rolling downe, great Neptune doth diſmay:
So downe he fell, and like an heaped mountaine lay.]

So downe he fell,—is four times repeated that the dreadful image might be fix'd in the readers mind: and not only for this very good reaſon, but likewiſe becauſe the ſame kind of repetition is made at the fall of Babylon, of which this dragon is a type. Revel. xiv. 8. *Babylon is* FALLEN, *is* FALLEN. See too Iſai. xxi. 9.—Milton, x. 540. in his account of the metamorphoſis of the infernal ſpirits into ſerpents, repeats thrice the ſame word,

down their arms,
Down *fell both ſpear and ſhield;* down *they as faſt.*

This ſimile before us of a rock broken from its foundation, and falling into the ſea, originally belongs to Homer; but almoſt all the poets have imitated it, with additions or alterations, as their ſubject requires. Our poet ſays, *With dreadful* POYSE, i. e. force or weight: none of the Editions read PUSH, as Milton, Homer, and Virgil, in their ſimilitude, expreſs it,

As if on earth
Winds underground, or waters, forcing way,
Side-long had PUSHD *a mountain from his ſeat*
Half-ſunk with all his pines. Milton, vi. 195.

Ὀλοοίτροχος ὣς ἀπὸ πέτρης
Ὅντε κατὰ στεφάνης ποταμὸς χειμάῤῥοος ΩΣΗΙ
Ῥήξας ἀσπέτῳ ὄμβρῳ ἀναιδέος ἔχματα πέτρης—

Lapis curſu pernicioſus tanquam à petrâ
Quem de vertice montis fluvius torrens IMPULERIT,
Abruptis immenſo imbre aſperæ retinaculis petræ.—
Hom. Il. xiii. 137.

So Virgil xii. 685.

Ac veluti montis ſaxum de vertice praeceps
Cùm ruit avolſum vento, ſeu turbidus imber
Proluit, aut annis ſolvit ſublapſa vetuſtas:
Fertur in abruptum MAGNO *mons improbus* ACTU,
Exultatque ſolo—

Magno actu, with dreadful PUSH, *impulſe,* &c. Statius has the ſame ſimile, vii. 744. Taſſo, xviii. 82. and other poets.

CANTO XII.

I.

BEHOLD I ſee the haven nigh at hand,—This ſeems imitated from Arioſto Orl. Fur. xlvi. 1. or from Statius, Sylv. iv. 89.

Jam Sidonios emenſa labores
Thebais optato collegit carbaſa portu.

II.

his fiery-footed teeme.] This epithet Ovid gives to the horſes of the Sun,

Ignipedum vires expertus equorum. Met. II. 392.

And Statius calls Phœbus, *Ignipedum frenator equorum.*

IV.

From whoſe ETERNAL bondage *now they were releaſt.*] They had been in bondage only four years.—I therefore wrote,

From whoſe INFERNAL *bondage now they were releaſt.*

So B. I. C. I. St. 5. he is called *the infernal fiend.* If this correction is refuſed, it muſt be for the ſake of ſome ſuch like interpretation as follows, *from whoſe bondage,* which they imagined would have been *eternal, they were now releaſt,* or, *from whoſe bondage now they were* eternally *releaſt.*—But is not this, or any the like that may be ſuggeſted, hard in compariſon of the eaſy correction offered? Let the reader however pleaſe himſelf.

V.

all hable arms to ſound.] It ſeems at firſt ſight to mean, *all able to ſound to arms,*

Aere ciere viros, martemque accendere cantu.

But tho' the words, at firſt view, ſeem to claim this interpretation, yet it has little or no ſenſe here: for the poet ſhould have ſaid, *that there marched a band of young men, all able to bear arms, but now they bore laurel branches*: and this ſenſe we may arrive at with the words, as they now ſtand, by interpreting,

—*all hable arms* to ſound,

All able to make trial of war and arms; *arma explorare, to ſound,* as it were, *the depth of war.* A. S. ꞅunꝺe, *fretum, vadum,* Gall. *Sonder, explorare maris profunditatem.* The metaphor may be bold, but the reader is to conſider what fetters our poet has put on, and that rhimes muſt be found out at any rate: and as *explorare* ſignifies both *to ſound,* and to *try, eſſay or prove*: ſo he may be allowed to uſe *to ſound,* for *to make a trial of or eſſay.*

VII.

And to the maydens ſounding timbrels ſong
In well attuned notes a joyous lay.] The conſtruction is, *And did ſing in well attuned notes to the ſounding tymbrels of the maydens.* The IId. Edition in quarto, reads, *Sung*: but this is not according to Spenſer's manner of ſpelling, which he makes agree, with the correſponding rhime.—The young men came to meet him with laurel branches, which they threw at his feet. Herodian tells us, that the emperor Commodus in his triumphant return to Rome, was met by the ſenate and people with lawrels and flowers in their hands. Other inſtances might have been brought; but it is more to our purpoſe what we read in the account of the triumphant entry of Chriſt into Jeruſalem, of whom St. George is a type] and his reception by the people, who *took branches of palm-trees, and went forth to meet him, and cried Hoſanna*—John XII. 13. Matth. XXI. 8. The Virgins likewiſe came dancing on a row, with timbrels in their hands: ſo when Jephtha returned from his victory, his daughter came out to meet him with timbrels and with dances, Judg. XI. 34.

Ibid.

As fayre Diana in freſh ſommers day
Behold her nymphs, enraunged in ſhady wood,
Some wreſtle, ſome do run, ſome bath in chriſtal flood.

The various pictures of Diana, drawn by poets and painters, furniſh out various ſimilitudes. Una with her maidens is compared to Diana with her nymphs.—The Amazonian and huntreſs-like dreſs of Belphæbe (B. 2. C. 3. St. 31.) puts the poet in mind of her name-ſake.

Such as Diana by the ſandy ſhore
Of ſwift Eurotas, or on Cynthus greene,
Where all the Nymphes have her unwares forlore,
Wandreth alone with bow and arrowes keene,
To ſeeke her game.

In the former ſimile Diana was with her attendants; in this latter ſhe is alone. Homer [Odyſſ. VI.] compares Nauſicaa ſporting with her virgin nymphs to Diana,

As when o'er Erymanth Diana roves
Or wide Taygetus' reſounding groves;
A ſylvan train the huntreſs queen ſurrounds,
Her ratling quiver on her ſhoulder ſounds:
Fierce in the ſport along the mountain brow
They bay the boar, or chaſe the bounding roe:
High o'er the lawn, with more majeſtic pace,
Above the nymphs ſhe treads with ſtately grace;
Diſtinguiſhed excellence the goddeſs proves.
Exults Latona as the virgin moves.

Virgil compares Dido, amidſt her Tyrian princes to Diana: the ſimile indeed does not anſwer in all its circumſtances: 'tis ſufficient for poets, if the great image of all ſtrikes the eye, leſſer images and circumſtances they ſometimes overlook, and ſometimes give the rein to their Pegaſus.

As on Eurotas' banks, on Cynthus' heads,
A thouſand beauteous nymphs Diana leads:
While round their quiver'd queen the quires advance,
She towrs majeſtic, as ſhe leads the dance,
She moves in pomp ſuperior to the reſt,
And ſecret tranſports touch Latona's breaſt.

A beautiful ſimile of the ſame kind the reader may ſee at his leiſure in Apollonius, III. 875. To theſe let me add Dryden, in Cymon and Iphig.

Like Dian and her nymphs, when tired with ſport,
To reſt by cool Eurotas they reſort.

VIII.

And crowned her twixt *earneſt and* twixt *game.*] The like conſtruction of *Inter* twice thus repeated in Horace, Dr. Bentley calls *vitioſum loquendi genus et* ἰδιωτικόν. Hor. S. I. VII. ii. inter *Priamiden atque* inter *Achillem.* Epiſt. I. 2. inter *Peliden et* inter *Atriden.* But ſee Dr. Clarke on Il. έ. 769, where other inſtances are brought. Chaucer from whom Spenſer borrowed this

Phraſe, uſes *betwixt* only once, as the generality of writers uſe it.

—betwixt earneſt and game. Merch. Tale. 1110.

IX.

And after all the raſkell many.—] The raſcality, ὁι πολλόι. Gall. *racaille.* Chaucer, Troil. and Creſ. 1852.

Of Jove, Apollo, Mars, and ſuch raſkaile.

i. e. Such a mob of deities. The mob admire him, *as from heaven ſent* ὡς ὐρανόθεν καταβὰς, and gaze upon him with *gaping* wonderment:

Illam omnis tectis agriſque effuſa juventus
Turbaque miratur matrum, et proſpectat euntem ;
Attonitis inhians *animis.* Virg. vii. 812.

Τὸν δ᾽ ἄρα πάντες λαοὶ ἐπερχόμενον θηεῦντο,
Hunc ſane omnes populi advenientem admirabantur.
Hom. Od. ii. 13.

Preſently after, the mob gathering around the dead dragon and diſcourſing of him, is humorouſly deſcibed, and may be compared with Homer, Il. χ΄. 370, where the many thus crowd with admiration around the body of Hector, and diſcourſe of him when dead; or with Virgil, viii. 265. where the monſter Cacus is deſcribed killed by Hercules:

nequeunt expleri corda tuendo
Terribiles oculos, voltum, villoſaque ſaetis
Pectora ſemiferi, atque extinctos faucibus ignes.

Ovid ſpeaking of the Caledonian boar, when killed, Met. viii. 482. Says almoſt in Spenſer's Words, *ne durſt they approach him nigh, or aſſay once to touch him,*

Immanemq; ferum, multa tellure jacentem,
Mirantes ſpectant ; neque adhuc contingere tutum
Eſſe putant.

Compare B. iv. C. 7. St. 32.
If any ſhould diſlike this and the two following Stanzas, he ſhould in juſtice to our poet ſuppoſe, that he intended them as a kind of relief, and by way of oppoſition, to thoſe terrible images which he deſcribes in the living dragon. And this mixture of the dreadful and the comic, the ſerious and the ridiculous, is much after the manner of Shakeſpeare, whoſe genius ſeems in many reſpects to reſemble Spenſer's. In Macbeth particularly, you have a comic ſcene introduced, as a kind of relief, juſt after the horrid murder of the king.

XII.

Gifts of ivory and gold.] Such preſents as we read of in ancient authors: for our part is all antique.

Dona dehinc auro *gravia*, ſectóq; elephanto,
Imperat ad naves ferri. Virg. Aen. iii. 464.

XIII.

And with their garments ſtrowes the paved ſtreet.] In alluſion to Matt. xxi. 8. Luke, xix. 36. Preſently after,

Beſpredd with coſtly ſcarlott of great name.

So above in B. 1. c. 6. St. 29.

—whilſt any beaſt of name
walkt in that forreſt.

Phaer thus tranſlates Virgil ii. 558. *Sine nomine corpus.*

—his corps no more of name.

Horat. L. iii. Od. ix. MULTI *Lydia* NOMINIS.

XIV.

What needes me tell their feaſt and goodly guize?] Arioſto, xliii. 180.

Lungo ſarà, s'io vo' dire in verſi
Le cerimonie, &c.

So too Lydgate in the ſtorie of Thebes, Fol. CCCLXIII.

This worthy king, of herte liberal,
Made a feſte, ſolempne and rial,
Which in deintrees ſurely did excelle;
But it were vein every courſ to telle,
Her ſtraunge ſewes and other ſotilties;
Ne how they ſat, like her degrees,
For lacke of tyme I lat overſlide.

This old poet imitates his maſter Chaucer in the ſquires tale, ver. 83.

Of which if I ſhould tell all the array,
Then wolde it occupy a ſommers day—

Which the old bard ſeems to expreſs from Virgil.

O dea, ſi primâ repetens ab origine pergam——
Ante diem clauſo componet veſper olympo.

XV.

Then when with meetes and drinkes of every kinde,
Their fervent appetites they quenched had;
That auncient lord gan fit occaſion finde
Of ſtraunge adventures and of perils SAD
Which in his travell him befallen had
For to demand of his renowmed gueſt:
Who then with utt'rance grave, and count'nance SAD
From poynt to poynt—] *Then when with meetes and drinkes they quenched had their fervent appetites.* So in B. 3. C. i. St. 52.

So when they ſlaked had the fervent heat
Of appetite with meetes—

There is a verſe of like ſenſe in old Homer often repeated, which ſhowes him no enemy to chearful entertainments, and tis tranſlated by Virgil, Taſſo, Spenſer, Milton, &c. &c.. Αυτάρ ἐπεὶ πόσιος ϗ ἐδητύος ἐξ ἔρον ἕντο, *ſed poſtquam potûs et cibi deſiderium exemerant*, Il. ί. 92. See Il. ά. 467. ϐ'. 432. ή. 325. and other paſſages.

Poſtquam exemta fames, & amor compreſſus edendi.
Virg. viii. 184.

Poi che de' cibi il natural' amore,
Fù in lor ripreſſo, e l' importuna ſete.
Taſſo, xi. 17.

Thus when with meates and drinkes they had ſuffic'd,
Not burden'd nature— Milt. v. 451.

'Tis but common civility to aſk an adventurer and traveller of his diſaſtrous chances, and his hair-breadth ſcapes,

——of perils SAD, i. e.

dreadful, ſorrowful.—*and count'nance* SAD, *i. e.* ſober, ſedate; as the word is uſed in a hundred places: for 'tis againſt the rules of theſe rhimes, (though broken in upon ſometimes) to have the ſame word with the ſame meaning to rhime to itſelf. I writ in the margin of my book; but found no authorities afterwards for it;

—of perils BAD.

Let me obſerve, by the bye, the old and ſacred manner of ancient civility: their hoſpitable Jupiter, who protected all ſtrangers, would have puniſh'd the breach of theſe ſacred laws; which were, to entertain your ſtranger gueſt, before you asked him any queſtions who and whence he were. *Homer never entertained either gueſts or hoſts with long ſpeeches, till the mouth of hunger was ſtopped.* (Says the learned Sydney, Arcad. p. 15.) The obligations indeed that this old king and queen had to our knight were of the higheſt degree: they knew his proweſs, and acknowledged their obligations. But in B. ii. C. 2. St. 39. Medina receives and entertains Sir Guyon unknown,

At laſt, when luſt of meat and drinke was ceaſt,
She Guyon deare beſought of curteſie
To tell from whence he came—
Who with bold grace— from lofty ſiege began—
[—*toro ſic orſus ab alto*, Virg. ii. 2.]

XVI.

That GODLY *king and queen did paſſionate.*] All the books which I have conſulted agree in this reading, though I am apt to think our poet intended, *goodly king.*

Great pleaſure mixt with pitiful regard,
That goodly *king and queene did paſſionate.*

Did paſſionate, i. e. did expreſs with affection. The French and Italians have, *paſſioner, paſſionare*: and I find it in a play attributed to Shakeſpeare, named Titus Andronicus, act iii.

Thy neice and I (poor creatures) want our hands,
And cannot paſſionate *our tenfold grief*
With folded arms.

i. e. expreſs with paſſion.

Ibid.

And often blame the too importune fate.] *i. e.* cruell Ovid Met. x. 634.

Nec mihi conjugium, fata importuna *negarent.*

The poet ſeems to have his eye on the introduction to the Aeneid.

Quo numine laeſo
Quidue dolens regina deûm, tot volvere caſus
Inſignem pietate virum?

XVII.

Then ſaid that royal pere—] I don't underſtand *pere* in the uſual ſignification of the word, as *Briton pere*: but 'tis the French word, *pere*, a father.—There is a little intricacy in the following verſe, by the omiſſion of *to* the ſign of the infinitive mood,

That I note whether prayſe or pitty more,

i. e. That I know not whether to praiſe you or to pity you more.

Some expreſſions in this Stanza are tranſlated from the learned languages, as *ſea of dangers*, Κλύδων κακῶν, Eurip. Med. 362. *fluctus malorum.* —*ye ſeized have the ſhore*, ſo the Latins uſe *occupare portum.* Hor. i. Od. 14.

XVIII.

Backe to return to that *great faery queen—*
And her to ſerve ſixe years—] Perhaps, THE *great faery queen.* Spenſer intended an heroick poem on this ſubject. See above, Canto xi. St. 7. and the note.

XIX.

Nor doen undo, for vowes may not be vayne.] *Nor doen undo*, Αγένητα ποιεῖν τά πεπραγμένα.

Μόνȣ γαρ ἀυτȣ̃ ϗ θεὸς ϛερίσκεται,
Αγένητα ποιεῖν ὅσσ' ἂν ᾖ πεπραγμένα.

Of this one thing alone even God is deprived, namely, to make that undone, which is done.

Non tamen irritum,
Quodcunque retro eſt, efficiet; neque
Diffinget, infectumque reddet,
Quod fugiens ſemel hora vexit.
Horat. iii. od. xxix.

For vowes may not be vaine,] *i. e.* may not be made vaine; nor are they to be trifled with. See Deut. xxiii. 21. Eccleſ. v. 2. *&c.*

XXI.

As bright as doth the morning ſtarre appeare
Out of the eaſt, with flaming lockes bedight,
To tell that dawning day is drawing near—] Ἀστὴρ ἀγγέλλων φάος, *the ſtar that tells that dawning day is near*, Phoſphorus, Lucifer.

> Εὖτ᾽ ἀστὴρ ὑπερέσχε φαάντατος, ὅς τε μάλιστα
> Ἔρχεται ἀγγέλλων φάος Ἠοῦς ἠριγενείης.

Quando ſtella exorta eſt lucidiſſima, quae maxime,
Venit nuncians lumen Aurorae mane-genitae.
Hom. Odyſſ. ν΄. 93.

> Οἷος δ᾽ ἀστὴρ εἶσι μετ᾽ ἀστράσι νυκτὸς ἀμολγῷ
> Ἕσπερος, ὃς κάλλιστος ἐν οὐρανῷ ἵσταται ἀστήρ.

Qualis verò ſtella procedit inter ſtellas nocte intempeſtâ
Heſperus, quae pulcherima in caelo poſita eſt ſtella.
Il. χ΄. 317.

Qualis ubi oceani perfuſus Lucifer undâ,
Quem Venus ante alios aſtrorum diligit ignes,
Extulit os ſacrum caelo, tenebraſque reſolvit.
Virg. viii. 589.

So the glad ſtar, which men and angels love,
Prince of the glorious hoſt, that ſhines above,
No light of heav'n ſo chearful or ſo gay,
Lifts up his ſacred lamp, and opens day.
Cowley, David. iii.

As that faire ſtarre the meſſenger of morne
His deawy face out of the ſea doth reare.
B. ii. C. 12. St. 65.

XXII.

And widow-like ſad wimple—] See note on, B. i. c. 1. St. 4. Una having laid aſide her mourning, now puts on her marriage garment; *all lilly white* WITHOUTTEN SPOT *or pride.* Rev. xix. 7. *The marriage of the lamb is come, and his wife hath made herſelf ready: and to her was granted, that ſhe ſhould be arayed in fine linen, clean and white, for the fine linen is the righteouſneſs of Saints.* This paſſage plainly alludes to the myſtical union of Chriſt and his Church; and this too is the allegorical alluſion of our poet. *White* WITHOUT SPOT, ſo the Church is to be arrayed, *and without pride*; not like the ſcarlet whore Dueſſa. Sol. Song. iv. 7. *Thou art all fair, there is* NO SPOT *in thee.* St. Paul ſpeaking of the church, of which Una is the type, as St. George is the type of Chriſt, ſays, that Chriſt *gave himſelf for the Church, that he might ſanctifie and cleanſe it with the waſhing of water by the word* [τῷ λουτρῷ τοῦ ὕδατος *i. e. lavacro nuptiali aquae*: the cuſtom of the bride's waſhing on her marriage day, is alluded to likewiſe in Euripid. Phaeniſſ. 350.]—This myſtical waſhing meant, that the Church might have NO SPOT—*but that it ſhould be holy and without blemiſh.*

XXIII.

The blazing brightneſs of her beautie's beame—] Truth now appears in all her brightneſs and beauty. Δεινοὺς γὰρ ἂν παρεῖχεν ἔρωτας [ἡ φρόνησις] εἴ τι τοιοῦτον ἑαυτῆς ἐναργὲς εἴδωλον παρείχετο, εἰς ὄψιν ἰόν. Plato in Phaedro. *Quam illa* [*Sapienta*] *ardentes amores excitaret ſui, ſi videretur.* Cicero de Fin. ii. 16. *Forman quidem ipſam, et tanquam faciem honeſti vides, quae ſi oculis cerneretur, mirabiles amores (ut ait Plato) excitaret.* Cic. de Off. i. 5. Dryden has expreſſed this very elegantly,

For TRUTH *has ſuch a face and ſuch a mien,*
As to be lov'd, needs only to be ſeen.

But there is a particular reaſon why he mentions *her beautie's beame, and light of her ſun-ſhyny face*, for ſo ſhe is deſcribed in Revel. xiii. 1. *A woman clothed with the ſun, and the moon under her feet, and upon her head a crown of twelve ſtars.* She is cloathed with the ſun of truth and righteouſneſs; for ſuch is the character of the chriſtian church: under her feet is the moon; the emblem of change; this ſhe has put under her feet; for ſhe is not changeable, but ONE and the ſame: on her head is a crown of twelve ſtars; for her ſacred lore is taught and adorned by the preaching of the twelve apoſtles.

Ibid.

My RAGGED *rimes are all too rude and bace.*] I certainly would read, RUGGED *rhimes, i. e.* hard, rough, *&c.* for no authors in this ſenſe, ſay, *verſus lacerati*, RAGGED *verſes*; but *verſus ſcabri, duri, &c. i. e.* RUGGED, rough rhimes. *Nemo ex hoc viles putet veteros poetas, quod* verſus *eorum* SCABRI *nobis videntur.* Macrob. L. vi. C. 3. *verſus* DUROS, Horat. Art. Poet. v. 446. *verſus inculti et male nati*, Hor. L. ii. Epiſt. i. 233. This correction is confirmed from B. iii. C. 2. St. 3.

But ah! my rhimes too rude and RUGGED *arre.*

XXVI.

To thee moſt mighty king—] Spencer has not the authority of Homer or Virgil for introducing an epiſtle in his epic poem, but he has the authority of Arioſto. See Canto xliv. 61. and of Chaucer in Troilus and Creſſ. v. 1316.

Ibid.

Of that great emperour of all the weſt.] See B. i. C. 2. St. 22. 23. and the notes.

XXVII.

Witneſſe the burning altars, which he ſwore.] *i. e.* which he ſwore by. Spenſer often omits the prepoſition.

Tango aras, medioſque ignes, et numina teſtor.
Virg. xii. 201.

XXVIII.

Through weakneſſe of my widowhed *or woe.*] Dueſſa calls herſelf a *widow* or in a ſtate of widowhood, being left and deſerted by her contracted ſpouſe St. George, as ſhe pretends. Thus Ov. Epiſt. i. 81. uſes this word,

Me pater Icarius viduo *diſcedere* lecto.
Cogit.

viduo lecto, my widowed bed, *i. e.* deſerted, left by my huſband. Or ſhe may allude to the death of her firſt contracted ſpouſe, See B. i. C. 2. St. 23.

XXXI.

That day ſhould *faile me ere I had them all declar'd*] *Should* is frequently uſed for *would* by our poet and other writers of his time, or before him. Hebr. ii. 32. *The time* would *fail me to tell, &c.* Cicer. Nat. Deor. iii. 32. *Dies deficiat, ſi velim numerare.*

XXXII.

Of this falſe woman, that Fideſſa hight,
Fideſſa hight *the falſeſt dame on ground.*] I think the pointing ſhould be altered, and that the words would have a greater ſpirit and energy if we thus read:

Fideſſa hight! *the falſeſt dame*—

What ſhe called *Fideſſa*, the faithful! the falſeſt of womankind—
The repetition carries with it a pathos and indignation.

XXXIV.

With letters faine,] Spenſer among the errours of the preſs corrected it *vaine.* i. e. falſe, as uſed in Scripture. Preſently after,

By breaking of *the band*—

So the two old quarto Editions, and folio of 1609. But the folio of 1617. reads

By breaking off *the band*—

There is no diſtinction between *of* and *off* in our old Engliſh books.—*The practicke paine*, means the practice and endeavour.

XXXVI.

But they him layd full low in dungeon deepe,
And bound him hand and foote with yron chaines;] *And he laid hold on the dragon, that old ſerpent, which is the devil and Satan and* BOUND HIM *a thouſand years; and caſt him into the botomleſs pit, and ſhut him up, and ſet a ſeal upon him, that he ſhould deceive the nations no more, till the thouſand years ſhould be fulfilled: and after that he muſt be looſed a little ſeaſon.—And when the thouſand years are expired, Satan ſhall be looſed out of his priſon:* AND SHALL GO OUT TO DECEIVE THE NATIONS. Revel. xx. 2. 7. As St. George is the type of Michael, and our Saviour; ſo is Archimago, of the common enemy of Chriſtians. Compare this paſſage of the Revelation with this Stanza of Spenſer, and with B. ii. C. 1. St. 1. And you will ſee how neceſſary 'tis to preſerve the allegory that Archimago ſhould be *looſed out of his priſon*: you will likewiſe ſee, that this poem is not unconnected; no cyclic or rhapſodical poem, but that 'tis *one and many*; 'tis *one* poem of *many* parts; and that the ſtory cannot end, till the knights all return back to the Fairy court, to give an account of themſelves to their Fairy Queen.

XXXVII

His owne two hands, for ſuch a turne moſt fitt,
The houſling fire *did kindle and provide,*
And holy water *thereon ſprinckled wide*;] He alludes to the marriages of antiquity, which were ſolemnized, *Sacramento ignis et aquae:* the reaſons for which, ſee in Plutarch's Roman Queſtions. —*Houſling fire*, i. e. Sacramental fire, or fire uſed in the ſacrament of marriage. Anglo-S. huꞅel, the Sacrament. huꞅl-ꝺiꞅce, the Communion Cup. Goth. hunſl, *victima, ſacrificium.* Chaucer uſes the word frequent, as *to ben houſled*, to receive the Sacrament. Shakeſpeare in Hamlet. Act. i. *unhouſel'd*, i. e. not having received the Sacrament. 'Tis very eaſy to trace this word from the Latin, *Hoſtia* (from whence the conſecrated wafer in the Roman church is called *the Hoſt*) *Hoſtia, hoſtiola*, Anglo-S. huꞅel, houſle.— Theſe two elements, fire and water, were uſed in marriages; but the conſecrated or holy water was not *ſprincked on the fire*, as Spenſer ſeems to ſay; but the water was ſprinkled on the *bride*: I wonder therefore Spenſer did not rather write,

And holy water ſprinckled on the bride.

For ſhe was ſprinkled, as I ſaid, with the holy water, and purified with the fire: and both the man and woman touch'd theſe elements. See Alex. ab Alexand. L. ii. C. 5. *Stipulatione ergo factâ et ſponſione ſecutâ, ignem et aquam in limine appoſitam uterque tangere jubebatur, quâ etiam* NOVA NUPTA ASPERGITUR: *quaſi eo foedere inexplicabili vinculo et mutuo nexu forent copulati. Haec* *enim elementa ſunt primae naturae, quibus vita victuſq; communis conſtat, et quibus, qui extorres ab hominum coetu futuri ſunt, interdici legibus ſolet.* Compare Servius on Virg. Æn. iv. 167. and on Æn. xii. 119.

Alluſions are frequent to this ceremony—

Quos faciunt juſtos ignis et unda *viros.*
Ov. Art. Am. L. ii. 598.

—ignem Pollux undamq. jugalem
Praetulit. Valer. Fl. viii. 245.

Ibid.

At which the BUSHY TEADE, *a groome did light,*
And ſacred lamp in ſecret chamber hide,
Where it ſhould not be quenched day nor night
For feare of evil fates, but burnen ever bright.]

Spenſer uſes here the Italian or Latin word, *taeda*: he ſays BUSHY, becauſe made of a bundle of thorns: Alex. ab Alexand. L. ii. C. v. *Tertius vero anteit qui facem accenſam praefert,* ex ſpina albâ, *quâ praelucente ad virum nupta deducitur.* Catull. In Nupt. Jul. et Manl. *Spineam quate tedam.*

Expectet puros ſpinea teda *dies.*
Ov. F. ii. 558.

See the commentators on Catullus and Ovid: there is another reading *pinea teda*: THE BUSHY TEADE, becauſe made of ſplitted pine, bundled together. So that Spenſer's epithet will not determine which of the readings [*Spinea* or *Pinea*] he preferred.—He ſays, *and ſacred lampe in ſecret chamber hide*; here I believe Spenſer has a myſtical meaning of his own, for 'tis neither a Roman, Grecian, nor Jewiſh cuſtom, as far as I can find: *eandem verò facem, ſub lecto viri poſuiſſe, aut in ſepulcro conburendam curaſſe, foedum erat auſpicium et omen exitiale, maximaq; facere infortunia creditum*: Alex. ab Alex. L. ii. C. v. But he ſeems to allude to the myſtical meaning of the wiſe virgins' lamps in the parable, which like the typical fire in Levit. vi. 13. *Shall ever be burning upon the altar* OF LOVE: *it ſhall never go out.*

XXXVIII.

Then gan they ſprinckle all the poſts with wine.] *With wine,* ſays Spenſer; *with oil,* ſay others. *Mos fuerat ut nubentes puellae, ſimul quum veniſſent ad limen mariti,* POSTES, *antequam ingrederentur, ornarent laneis vittis et* OLEO *ungerent: et inde uxores dictae ſunt, quaſi unxores.* Servius on Virg. iv. 458. See Voſſius, Etymol. UXOR.

XXXVIII.

The whiles one ſung a ſong of love and jollity.) Alluding to the hymeneal ſong, or epithalamium, not only among the Greeks and Romans, but ſung likewiſe by *the children of the bridegroom* (as they are called, in Matt. ix. 15.) among the Jews.—The following Stanza,

During the which there was a heavenly noiſe—

Plainly alludes to the ſong ſung at the marriage of the Lamb, *And I heard as it were the voice of a great multitude, ſaying* ALLELUIA—*Let us be glad and rejoice and give honour to him, for the marriage of the Lamb is come,* [Chriſt typified in St. George] *and his wife* [the Church typified in Una] *hath made herſelf ready.*

XXXIX.

Singing before th' eternall majeſty
In their trinall triplicities on hye.]

The ſcripture mentions ſeveral orders and degrees of angels: from whence Dionyſius the Areopagite, and others, have diſtributed them into nine orders, and theſe orders they have reduced to three hierarchies. Ex. gr.

I. Hierarchy	to which belong	Seraphim, Cherubim, Thrones.
II. Hierarchy		Dominions, Virtues, Powers.
III. Hierarchy		Principalities, Archangels, Angels.

This is the *trinall triplicite,* of Spenſer; *tre volte ſquadre,* of Taſſo; the *triple degrees,* of Milton. See Thom. Aquinas, Quaeſt. cviii. *De ordinatione Angelorum ſecundum Hierarchias et Ordines.* And Dante Parad. Canto xxviii. Chriſtian poetry could hardly exiſt without this ſuperintendant, and ſubordinate adminiſtration of angelic orders: accordingly we ſcarce read a chriſtian poet, but we ſee alluſions to theſe *triple degrees,* or *trinall triplicities,* as Spenſer calls them here, and in his hymne of Heavenly Love.

—diviſae acies, terna agmina, ternis
Inſtructa ordinibus.
Sannaz. de Partu Virg. iii. 241.

Leva più in sù l'ardite luci, e tutta
La grande oſte del ciel congiunta guata.
Egli alzò il guardo, e vide in un ridutta
Militia innumerabile, et alata:
Tre folte ſquadre, et ogni ſquadra inſtrutta
In tre ordini gira, e ſi dilata;
Ma ſi dilata più, quanto più in fuori
I cerchi ſon: ſon gli intimi i minori.
Taſſo xviii. 96.

But higher lift thy happy eyes, and view
Where all the ſacred hoſts of heav'n appeare;
He lookt, and ſaw where winged armies flew,
Innumerable, pure, divine, and cleare,
A battel round of SQUADRONS THREE *they ſhew,*
And all BY THREES *thoſe ſquadrons ranged were,*
Which ſpreading wide in rings, ſtill wider goe:
Mov'd with a ſtone, calme water circleth ſo.
Fairfax.

Milton is full of this doctrine of Hierarchies and Orders,

th' empyreal hoſt
Of angels by imperial ſummons call'd,
Innumerable before th' Almighty's throne,
Forthwith from all the ends of heav'n appear'd,
Under their Hierarchs in order [read, *orders*] *bright.*
V. 583.

Regions they paſs'd, and mighty regencies,
Of Seraphim, and Potentates, and Thrones,
IN THEIR TRIPLE DEGREES. V. 748.

XLI.

—*and Una left to mourne.*] The church (and ſo its type Una) is yet in its militant or afflicted ſtate; *yet left to mourne*: there is therefore only a contract of marriage; the accompliſhment will be, when the church becomes triumphant; and when the throne of the Fairy Queen is eſtabliſhed in righteouſneſs, and in all moral virtues, by the return of her knights accompanied with prince Arthur.

XLII.

Now ſtrike your ſailes, yee jolly mariners,
For we be come unto a quiet rode.]

Iam Sidonios emenſa labores
Thebais optato collegit carbaſa portu.
Stat. xii. 809.

—*ch'io ſia*
Venuto à fin di così lunga via.
Arioſt. Orl. F. xlvi. 1.

See above B. i. C. 12. St. 1.

Ibid.

Here ſhe awhile may make her ſafe abode,
Till ſhe repaired have her tackles ſpent,
And want ſupplide : and then againe abroad
On the long voiage, whereto ſhe is bent.] *i. e. And then ſhe may go abroad*—The ſentence is elliptical. This veſſel is bent to Fairy land, from which the ſeveral knights firſt ſet forth, and to which they are to return, to give an account of their various ſucceſſes and adventures.

OUR poet having brought his veſſel into harbour, to refit and repair; let us, like travellers, talk over the wonders we have ſeen, and the regions we have paſſed over of fable, myſtery, and allegory.

However the wiſe, and the grave, may affect to deſpiſe wonderful tales; yet well related, with novelty and variety, they work upon the heart by ſecret charms and philters, and never fail both to ſurpriſe and to delight. But delight and entertainment is not all; for a good poet ſhould inſtruct; not in the narration of particular facts, like an hiſtorian; but in exhibiting univerſal truths, as a philoſopher: by ſhewing the motives, cauſes, and ſprings of action; by bringing before your eyes TRUTH in her lovely form, and ERROR in her loathſome and filthy ſhape; DECEIT ſhould be ſtripped, and HYPOCRISIE laid open: and while wonderful ſtories and repreſentations of viſionary images engage the fancy, the poet ſhould all along intend theſe only as initiations into the more ſacred myſteries of morals and religion.

Leſt you ſhould object to the probability of his ſtories, the poet names the time, when theſe wonders were performed, *viz.* during the minority of prince Arthur; (who knows not the Britiſh Arthur?) and mentions the very perſons who performed them;—Prince Arthur, St. George, Sir Satyrane, Archimago, *&c.*—nay, he points out the very places, wherein the adventures were atchieved. if after ſo circumſtantial a recital of time, place and perſons, you will ſtill not believe him, you muſt be enrolled, I think, among the very miſcreants; for as to his wonderful tales of enchantments, witches, apparitions, *&c.* all this is eaſily accounted for by ſupernatural aſſiſtance.

This firſt book bears a great reſemblance to a tragedy, with a cataſtrophe not unfortunate. The red-croſſeKnight and Una appear together on the ſtage, nothing ſeeming to thwart their happineſs; but by the plots and pains of Archimago, they are ſeparated; hence ſuſpicions and diſtreſſes: ſhe with difficulty eſcapes from a lawleſs Sarazin and Satyrs, and he is actually made a priſoner by a merciless giant. When unexpectedly prince Arthur, like ſome god in a machine, appears, and releaſes the knight; who becomes a new man, and with new joy is contracted to his ever-faithful Una.

If we conſider the perſons or characters in the drama, we ſhall find them all conſiſtent with themſelves, yet maſterly oppoſed and contraſted: the ſimplicity and innocence of Una may be ſet in oppoſition to the flaunting falſhood of the ſcarlet whore: the pious knight is diametrically oppoſite to the impious Sarazin: the ſly hypocrite Archimago differs from the ſophiſt Deſpair. And even in laudable characters, if there is a ſameneſs, yet too there is a difference; as in the magnificence of prince Arthur, in the plainneſs of the chriſtian knight, and in the honeſt behaviour of Sir Satyrane.

How well adapted to their places are the paintings of the various ſcenes and decorations? Some appear horrible as the den of Error, hell, the giant, the cave of Deſpair, the dragon, *&c.* others terrible and wonderful as the magical cottage of Archimago; the plucking of the bloody bough, the Sarazin's ſupernatural reſcue and cure, *&c.* others are of the paſtoral kind, as the pleaſing proſpects of the woods, and diverſions of the wood-born people, with old Sylvanus: or magnificent, as the deſcription of prince Arthur, and the ſolemnizing of the contract of marriage between the knight and Una.

The ſcene lies chiefly in Fairy land (though we have a view of the houſe of Morpheus, B. i. C. i. St. 39. and of hell, B. i. C. 5. St. 23.) And changes to the land of Eden, B. i. C. 11. and 12.

Should we preſume to lift up the myſterious veil, wrought with ſuch ſubtle art and ornament, as ſometimes to ſeem utterly to hide, ſometimes lying ſo tranſparent, as to be ſeen through—ſhould we take off, I ſay, this fabulous covering, under it we might diſcover a moſt uſeful moral; the beauty of truth, the foulneſs of error, ſly hypocriſy, the pride and cruelty of falſe religion; holineſs completed in virtues; and the church, if not in its triumphant, yet in its triumphing ſtate.

Queſti draghi fatati, queſti incanti,
Queſti giardini, e libri, e corni, e cani,
Ed huomini ſalvatichi, e giganti,
E fiere, e moſtri, ch' hanno viſi humani;
Son fatti per dar paſto agli ignoranti;
Ma voi, ch' avete gl' intelletti ſani,
Mirate la dottrina, che s' aſconde
Sotto queſte coporte alte e profonde.

Bern. Orl. Innam. L. i. C. xxv. St. 1.

Spenſer in his letter to Sir W. R. tells us his poem is a continued allegory: where therefore the moral alluſion cannot be made apparent, we muſt ſeek (as I imagine) for an hiſtorical alluſion; and always we muſt look for more than meets the eye or ear; the words carrying one meaning with them, and the ſecret ſenſe another.

NOTES

ON THE

SECOND BOOK of the FAIRY QUEEN

Containing the Legend of Sir Guyon, or of Temperaunce.

I.

RIGHT *well I wote, moſt mighty ſoveraine,*
That all this famous antique hiſtory
Of ſome th' aboundance of an ydle braine
Will judged be, and painted forgery,
Rather then matter of juſt memory.] The poet is afraid leſt you ſhould not take his tale for reality: leſt you ſhould believe his famous antique hiſtory was the meer coinage of a fanciful brain, and not *matter of juſt memory*, i. e. the ſubject matter of true records and memorials. [Ital. *memorie, memoirs.* A. Gell. iv. 6. *In veteribus* memoriis *ſcriptum*, &c.] He would have you think his fairy tale all true; more true than any hiſtory in the world:—for hiſtory is particular; his poem is allegorical and univerſal; conſequently philoſophical:

Reſpicere exemplar vitae morumque jubebo
Doctum imitatorem et VERAS *hinc ducere voces.*

Horat. A. P. ver. 317.

He tells you likewiſe of the probability of his antique hiſtory concerning Fairy-land; 'tis no reaſon ſurely that there is no ſuch place, becauſe you have never diſcovered it with your carnal eye: have patience and you ſhall have it diſcovered: Peru, Virginia, and the vaſt river of the Amazons exiſted, before our late diſcoveries of them.—

Why then ſhould witleſſe man ſo much miſweene
That nothing is but that which he hath ſeene?

Spencer, who is a great imitator of Arioſto, ſeems to have had him here in view, compare Orl. Fur. Canto vii. St. 1.

III.

What if in every other ſtarre unſeene,
Of other worldes he happily ſhould heare?] *Seen* or *unſeen* has nothing to do in this place: I therefore red,

What if in every other ſtarrie ſheen

i. e. ſtarry brightneſs. *Sheen* for *ſhine*, i. e. brightneſs or ſplendor, is according to Spenſer's perpetual method of accommodating his ſpelling to his rhymes: the ſenſe is, *What if in every other ſtar he happily* [i. e. by hap, by chance. So Milton uſes it] *ſhould hear of other worlds?*— But afterwards I conſidered if by pointing only, I could find out Spenſer's reading. Take away then the comma after *unſeene*, and you have that confuſion of words, that ſynchyſis, which grammarians find in the beſt of authors; *what if in every other ſtarre he happily ſhould hear of other worldes* UNSEEN. So that *unſeene* agrees with *worldes*.

What if in every other ſtarre, unſeene
Of other worldes he happily ſhould heare?

Let us now ſee, how confuſedly our poet places the adjective in ſome other paſſages:

Unto thoſe native woods for to repaire
To ſee his ſyre and offſpring auncient.
B. i. C. 6. St. 30

i. e. To ſee his *ancient* ſyre and ſyres offſpring.

She flying faſt from heavens hated face
And from the world that her diſcovered wide.
B. i. C. 8. St. 50.

i. e. And from the *wide* world that diſcovered her.

Then made he head againſt his enemies,
And Ymner ſlew of Logris miſcreate.
B. ii. C. 10. St. 38.

i. e. And ſlew the miſcreate Ymner king of Loegria.

By that ſame way they knew that ſquyre unknowne
Mote algates paſſe. B. iii. C. 5. St. 17.

i. e. By that ſame *unknown* way, &c.

With thee yet ſhall he leave for memory
Of his late puiſſaunce his ymage dead.
B. iii. C. 3. St. 29.

i. e. Yet he *dead* ſhall leave with thee his image for memory of his late puiſſaunce.

And thoſe two ladies, their two loves UNSEENE.
B. iv. C. 4. St. 3.

i. e. And thoſe two *unſeen* ladies, their two loves.—Theſe inſtances may ſuffiſe at preſent.

IV.

Of Faery lond yet if he more inquyre,
By certein ſignes here ſett in ſoundrie place,
He may it fynd; ne let him then admyre,
But yield his ſence to bee too blunt and bace,
That no'te without an hound fine footing trace.] With reſpect to Fairy land, beſide its moral and metaphyſical allegory, we may conſider it in its hiſtorical allegory: look in England; there you have the Fairy queen, and brave knights of Maydenhead. Compare B. ii. C. 10. St. 75, 76. And B. iii. C. 3. St. 4.—I ſhall in theſe notes attempt to take off the *covert vele* from theſe hidden myſteries: and try by the certain ſigns here ſet, if I can find Fairy land; and trace this fine footing without a hound. He ſays,

That no'te without an hound fine footing trace,

i. e. that knows not to trace the game without an hound: *viz.* To hunt for himſelf, and read without an interpreter. The metaphor ſeems to be taken from what Zeno tells Socrates in Plato's Parmenides, that like the Spartan hounds he could trace the game, and perſue what was told him, ὥσπερ αἱ Λάκαιναι σκύλακες εὖ μεταθεῖς τε καὶ ἰχνεύει , λεχθέντα. The ſame kind of expreſſion we have in B. i. C. 1. St. 11.

Which when by tract they hunted had throughout.

i. e. Which when they had thoroughly traced out. Ital. *tracciare*, to follow the trace or footing: *traccia*, a footſtep, mark or track. The ſame alluſion is likewiſe in Sophocles, where Minerva tells Ulyſſes, that he has ſeen him *by track hunting* for Ajax, κυνηγετοῦντα, and ſhe promiſes her favourable interpoſition *in this hunting*, (τῇ σῇ πρόθυμος κυνηγίᾳ) i. e. to the finding Ajax and his deſigns out. Compare Lucretius, i. 403.

CANTO I.

I.

THAT conning architect of cancred guyle,
Whom princes late diſpleaſure left in bands
For falſed letters and ſuborned wyle,
Soone as the red-croſſe knight he underſtands
To beene departed out of Eden landes,
To ſerve againe his ſoveraine elfin queene,
His artes he moves, and out of caytives handes
Himſelf he frees—] Let any reader conſider this ſtanza with which our poet opens his ſecond book; and particularly let him remember the hint given in B. i. C. 12. St. 41.

How he [St. George, the red-croſſe knight] *had*
ſworne—
Unto his Faery queene backe to retourne —

He will then perceive the connection of theſe books; and that this poem cannot have an end, until all the knights have finiſhed all their adventures; and until all return to the court of the Fairy queen, together with prince Arthur (the Briton prince) who is properly the hero of the poem; and whoſe chief adventure, viz. of his ſeeking and at length finding the Fairy queen, is what connects the poem, and makes it a whole.—Conſider likewiſe, the common enemy is now looſed from his bands: Archimago, the adverſary, the accuſer, the deceiver, is NOW GONE OUT AGAIN TO DECEIVE.—HE IS LOOSED OUT OF PRISON.—This is not ſaid by chance, meerly to lengthen out, or after a botching manner to tack his poem together, but it is ſcriptural, and his allegory required it ſo to be.—*And he laid hold on him* [viz. on the old deceiver, the cunning architect of cancred guyle] *and bound him a thouſand years, and caſt him into the bottomleſs pit, and ſhut him up, and ſet a ſeal upon him, that he ſhould deceive the nations no more until the thouſand years be fulfilled: and after that* HE MUST BE LOOSED A LITTLE SEASON, Rev. xx. 2, 3. *And when the thouſand years are expired, Satan* [Archimago] *ſhall be looſed out of his priſon.* [λυθήσεται ἐκ τῆς φυλακῆς ἀυτȣ̃, And frees himſelf out of caytive handes, *i. e.* captivity, ἐκ Φυλακῆς.] *And ſhall go out to deceive the nations, which are in the four quarters of the earth,* GOG *and* MAGOG, *to gather them together to battle,* ver. 7, 8. GOG *and* MAGOG, are the Sarazins, *Sansfoy, Sansjoy, Sansloy,* &c. who are gathered together to battle againſt the ſaints.——Let us now examine ſome of the expreſſions in this Stanza: *That architect of guyle*; ſo Cicero Pro A. Cluent. *Sceleris architectus.* Homer's epithet of Diſcord is, κακομήχανος, Il. ix. 257. Nor unlike is that of Seneca, in Tro. ver. 749.

O machinator fraudis, O ſcelerum artifex.

And thus Milton, iv. 121, calls the old Archimago,

Artificer of fraud ——

His artes he moves, i. e. emploies, exerciſes; he puts in motion and energy his contrivances. *Out of* CAYTIVES *hands*—So the two old editions read: but the folio's, 1609, 1611, 1617, &c. CAYTIVE *hands*, i. e. captivity, ἐκ φυλακῆς, as cited above; out of thoſe hands which had made him a captive: See B. i. C. 12. St. 36. In the next ſtanza there is the ſame kind of error, for the Folio 1609, reads *To natives crown*: and not *native* as the quarto's. CAYTIVE *hands*, I would prefer to the reading of the two old quarto editions. Let me put the reader in mind of one thing more, which is, that the red-croſſe knight, is now plain St. George: and that you muſt not look any longer for that high character ſhadowed in him, which he bore in ſome adventures: he is ſtill a holy, godly, and a chriſtian knight.

III.

Him therefore now the object of his ſpight
And deadly food *he makes*—] *Food* is ſo ſpelt in B. i. C. 8. St. 9. for the ſake of the rhime, to which all ſpelling, and ſometimes both grammar and ſenſe, ſubmits: but as there is no occaſion for ſuch ſpelling here, I perſuade myſelf it is the printer's miſtake; and from the authority of the Folio's of 1609, 1611, 1617. I have printed it *feude*. See the Gloſſary.—Juſt below, *His fayre filed tongue*; this I have printed ὑφὲν, as the grammarians call it; which ſee explained, B. i. C. 1. St. 25, With reſpect to the verſe which cloſes this ſtanza,

For hardly could be hurt who was already ſtung.

The two old quarto editions thus read, and rightly, after Spenſer's manner of expreſſion, *For who has already been ſtung* could hardly be hurt againe.

But the Folio's, &c.

For hardly could he *hurt who was already ſtung.*

i. e. For hardly could Archimago hurt the redcroſſe knight who had been already hurt by him. This reading of the Folios I have ſet aſide, and preſerved that of the two moſt authentic editions. The Stanza thus cloſes with a ſentence [τὸ γνωμικὸν] according to Spenſer's manner. See Note on B. i. C. 5. St. 37. As this Stanza cloſes with a ſentence, the following Stanza cloſes with a proverb of like import,

The fiſh that once was caught new bait will hardly bite:

The Greek proverb ſays, ῥεχθὲν δέ τε νήπιος ἔγνω, *factum vero et ſtultus agnovit*: Hom. Il. xvii. 32. παθὼν δέ τε νήπιος ἔγνω, *ſtultus vero malo ſuo diſcit*: Heſ. ἐργ. καὶ ἡμ. ver. 218. Alcibiades thus adviſes Agatho, in Plat. Sympoſ. p. 222. ἃ δὴ καί σοι λέγω μὴ ἐξαπατᾶσθαι ὑπὸ τούτου, ἀλλ' ἀπὸ τῶν ἡμετέρων παθημάτων γνόντα εὐλαβηθῆναι καὶ μὴ, κατά παροιμίαν, ὥσπερ νήπιον παθόντα γνῶναι. *Quicirca tibi quoque ſum autor ne ab illo circumveniaris, ſed meo periculo ſis cautior, neque ut eſt in proverbio, accepto incommodo ſtultorum in morem ſapias.* See Eraſmus, *Piſcator ictus ſapiet.*

V.

A goodly knight all armd in harneſſe meete,
That from his head no place appeared to his feete.]

The Greeks expreſs this with one word, κατάφρακτος, *Cataphractus, loricatus*: *Cataphracti equites dicuntur qui et ipſi ferro muniti ſunt et equos ſimiliter munitos habent.* Servius on Aen. ii. 770. A more particular deſcription the reader may ſee at his leiſure, in Claudian, in Rufin ii. 357. and in Heliodorus L. ix. p. 431. In the ſame manner prince Arthur is armed,

From top to toe no place appeared bare.
B. i. C. 7. St. 29.

And Arthegall,

A comely knight, all arm'd in complete wize.
B. iii. C. 2. St. 24.

VI.

His carriage was full comely—] Let us contemplate the portraiture of temperance, or Sir Guyon; who has his name from *to guide*. Ital. *guidare*. Gall. *guider*: as temperance, *à temperando*. With alluſion to his name, the redcroſſe knight thus addreſſes him, St. 29.

For ſith I know your goodly governaunce,
Great cauſe, I weene, you guided——

His countenance demure, i. e. ſteady; not ſhifting and changing: *a Lat. demorari.* Ital. *dimorare.* Gali. *demeurer.* **demure.** Meric Caſaubons derivation of **demure**, from θέμερον, *grave, honeſtum, venerabile*: is an ingenious wreſting of words to the Greek idiom: exactly ſo Lady Erudition is deſcribed in Cebes, καθεστηκῦια τὸ πρόσωπον; which expreſſion Silius Italicus ſeemed to have in view, when he deſcribed the countenance of Virtue, *Stans vultus*, xv. 29. Prodicus, [in Xenoph. ἀπομ. β. ι. β'.] from whom Silius imitates this ſtory, deſcribes the face of Virtue, εὐπρεπῆ τε ἰδεῖν καὶ ἐλευθέριον φύσει: as the paſſage ſhould be pointed: for it ſeems to be wrongly pointed in all the editions I have ſeen of Xenophon.

His countenance demure and temperate,
But yet ſo ſterne and terrible in ſight,
That cheared his friends, and did his foes amate.

All the books reads *terrible in ſight*, not *in fight*: δεινὸς ἰδέσθαι, *terribilis viſu.* The very ſame picture we have of Arthegall, who bears the perſon of Juſtice,

His manly face, that did his foes agrize,
And friends to terms of gentle truce entize.
B. iii. C. ii. St. 24.

And perhaps Spenſer had Xenophon's character of Ageſilaus in view, πρᾳότατος μὲν φίλοις, ἐχθροῖς δὲ φοβερώτατος. I think it appears that the above expreſſion *terrible in ſight*, is the true reading from the image of Juſtice mentioned in A. Gell. Lib. xiv. C 4. *Facit Chryſippus imaginem Juſtitiae, fierique ſolitam eſſe dicit à pictoribus rhetoribuſque antiquioribus ad hunc fermè modum, Formâ atque filo virginali, aſpecta vehementi &* FORMIDABILI, *luminibus oculorum acribus; neque humilis neque atrocis, ſed reverendae cujuſdam triſtitiae dignitate*:—— σκυθρωπὴ γράφεται καὶ συνεστηκὸς ἔχουσα τὸ πρόσωπον καὶ δεδορκὸς βλέπουσα, ὥστε τοῖς μὲν ἀδίκοις φόβον ἐμποιεῖν, τοῖς δὲ δικαίοις θάρσος. This picture of Juſtice drawn by Chryſippus, ſhowes the pictures of Temperance and Juſtice drawn by Spenſer in no bad light: and as this is a very philoſophical ſubject, I cannot think theſe various paſſages brought together, and thus illuſtrating each other, will be unacceptable to the reader. But above all, I muſt not paſs over the temperate, even, and ſteady [*demure*] countenance of Socrates, which moſt of the philoſophical writers mention: *Praeclara eſt aequabilitas in omni vitâ et idem ſemper vultus eademque frons, ut de Socrate, item de C. Laelio accepimus.* [Cicero de Off. i. 26. See Arrian. Epict. pag. 132, and the notes.] This temperate and demure countenance,

tenance of *Socrates*, was yet STERNE, ταυρηδὸν βλέπων, ſo Plato expreſſes it in Phaedo. *Optima* torvae *forma bovis*: Says Virgil: Georg. iii. 51. Surely the etymology is not far-fetched, if I bring *ſterne* from ταυρηδὸν, by prefixing the hiſſing letter: and ſurely Spenſer had moſt of theſe paſſages, above mentioned, in view; if not, great wits and philoſophers luckily agree, and illuſtrate each other.

Ibid.

Well could he tourney and in liſts debate;
And knight-hood tooke of good Sir Huon's hand,
When with king Oberon he came to Faery land.]

Debate, *i. e.* contend. See the gloſſary in *debate*. King Oberon was king of the Fairies, and father of Tanaquil, the fairy queen. See B. ii. C. 10. St. 75, 76. Sir Huon I take to repreſent Sir Hugh de Paganis founder of the knights templars, who were inſtituted to defend the chriſtians, and fight againſt the Sarazins: they wore a red-croſs on their breaſt. 'Tis Spenſer's manner to anticipate his ſtories, and to give the names of perſons, whom he intends to introduce in ſome other Canto or book. This is no unpleaſant manner of firſt perplexing the reader, and then reſolving his doubt. But Sir Huon, we hear no more of in theſe Cantos now remaining: I am perſuaded Spenſer intended not to leave us altogether in the dark concerning him, no more than concerning king Oberon, whom he mentions hereafter.

In the Introduction to this book, St. 4. he tells us, he exhibits a mirror, which ſhews plainly queen Elizabeth, in the Fairy queen, and her realms in Fairy land. If I ſhould therefore over-refine in tracing out the hiſtory alluded to, as well as the moral, the reader will pardon me, as I am ſtarting the game for him to purſue.—Sir Guyon's adventure, in whom is imaged temperance, is chiefly againſt a falſe inchantreſs named Acraſia, *i. e.* intemperance. This wicked witch had ſlain the parents of young Ruddymane, the bloody-handed babe:—— plainly alluding, I think, to the rebellion of the Oneals, whoſe badge was *the bloody-hand*, and who had all drank ſo deep of the charm and venom of Acraſia that their *blood was infected with ſecret filth.* B. ii. C. 2. St. 4.——This adventure then is aſſigned to Sir Guyon. In this mirror can we ſee repreſented any particular knight? Or is it temperance only we muſt look for? Temperance certainly we muſt chiefly look for: but there may be another walk; and there are hiſtorical, as well as moral alluſions. Among the verſes which were ſent by Spenſer to the great men (and truly great men they were) who *dwelt in land of Faery*, he deſires the earl of Eſſex not to *ſdeigne to let his name be writ in this poem.* —The Earl of Eſſex was bred among the Puritans, and he himſelf was a Puritan; *his countenance demure and temperate*: ſo he is characterzed by Sir H. Wotton. The Earl of Eſſex was knight of the garter. Sir Guyon, ſays of himſelf, C. 2. St. 42.

To her I homage and my ſervice owe,
In number of the nobleſt knightes on ground;
'Mongſt whom on me ſhe deigned to beſtowe
Order of Maydenhead.

The Earl of Eſſex was great maſter of the horſe to queen Elizabeth: and great care is taken to let us know very particularly concerning Sir Guyon's *lofty ſtede with golden ſell*, B. ii. C. 2. St. 11.—who is ignorant of the affection and particular kindneſs which queen Elizabeth, the Faery-queen, ſhewed both to Leiceſter and Eſſex? many more circumſtances might here be added, but them I ſhall mention in other places: and perhaps from this hint given, the reader, well acquainted with queen Elizabeth's reign, may purſue it much farther, *and without an hound the fine footing trace.*

VIII.

A comely palmer
That with a Staffe his feeble ſteps did ſtire,
Leaſt HIS *long way his aged limbes ſhould tire.*] *Stire*,

the rhyme requires for *ſtir*. So B. ii. C. 5. St. 2.

When with the maiſtring ſpur he did him roughly ſtire.

His is thrice repeated in two verſes, one of them perhaps may be owing to the printer.

Leaſt the long way his aged limbes ſhould tire.

This *Palmer*, in the allegorical and moral alluſion, means prudence: in the hiſtorical (as I think) *Whitgiſt*, who was tutor to the Earl of Eſſex, and afterwards archbiſhop of Canterbury. See Whitgift's character in Wotton's life of the Earl of Eſſex.

A comely Palmer clad in black attire. And in B. ii. C. 8. St. 7. the angel calls him, *reverend Sire*: and bids him *take care of his* PUPIL. Theſe expreſſions are *artfully* brought in by the poet, that thoſe who look deeper than the dead letter, may not be miſled in their interpretation of his hiſtorical alluſions. However the moral of the fable is, that prudence ſhould accompany temperance. *Prudentia eſt rerum expetendarum fugiendarumq; ſcientia.* Cic. Off. i. 43. Prudence is a kind of intellectual virtue and a proper directreſs of temperance, a moral virtue.

And ever with ſlowe pace the knight did lead.

With ſlowe pace, i. e. even, equal, not in a hurry and confuſion : ἡσυχῆ ἐν ταῖς ὁδοῖς ϐαδίζειν. I am apt to think that Spenſer had the following paſſage of Plato, in Charmides, in view, where he is ſpeaking of temperance, τὸ κοσμίως πάντα πράττειν, ϗ ἡσυχῆ ἔν τε ταῖς ὁδοῖς ϐαδίζειν, ϗ διαλέγεσθαι, ϗ τἄλλα πάντα ὡσαύτως ποιεῖν, *temperantiam ſibi videri, omnia moderatè et decorè agere ; quietè per viam incedere, et colloqui, et alia omnia eodem modo agere.* Let me add, Cic. Off. i. 34. *Status, inceſſus, ſeſſio, accubatio, vultus, oculi, manuum motus, teneant illud decorum. cavendum eſt autem, ne aut tarditatibus utamur in greſſu mollioribus, ut pomparum ferculis ſimiles eſſe videamur, aut in feſtinationibus ſuſcipiamus nimias celeritates ; quae cum fiunt, anhelitus moventur, vultus mutantur, ora torquentur : ex quibus magna ſignificatio fit non adeſſe conſtantiam.*

Ibid.

He gan to weave a web of wicked guile.] δόλον ὕφαινε, *telam fraudis texebat.* Hom. Il. ζ'. 187.

X.

When that lewd rybauld, with vile luſt advaunſt,
Laid firſt his filthie hands on virgin CLEENE
To ſpoyle her dainty corps ſo faire and SHEENE.]

With vyle luſt advaunſt, i. e. puſhed on, incited. —I believe the words here are got out of their order ; for *ſheene* ſhould be joined to *virgin*, i. e. bright, beautiful, &c. and *cleene* to *corps*, i. e. pure.

Laid firſt his filthie hands on virgin ſheene,
To ſpoyle her dainty corps ſo faire and cleene.

XII.

And doen the heavens afford him vitall food?] *vitali paſcitur aurâ ?*

XVI.

Madam, my life.—] I have printed it *liefe* from the 2d. quarto and folio editions ; ſo the rhime and ſenſe require. *Life* is often printed for *liefe*. Preſently after.

When ill is chaunſt, but doth the ill increaſe,
And the weak mind with double woe torment.

i. e. when ill happens [IT, viz. all this weeping] *doth but increaſe the ill, and* doth but *torment the weak mind with double woe.* I put the reader now and then in mind of Spenſer's conſtruction, leſt he ſhould forget it.

XIX.

Now by my head—] *Per caput hoc juro.* Virg. ix. 300.

Ibid.

I preſent was.—] I was at the ſolemn feaſt held by the Queen of Fairy land, when this knight of the red-croſſe, had the adventure aſſigned him of the Errant damſel viz. *Una*, as mentioned in the 1ſt Book.

XX.

—*your* blotting *name.*] See critical obſervations on Shakeſpeare. B. iii. Rule v. of active participles being uſed paſſively. But as *blotted* makes the ſentence eaſier, and as it has the authority of the 2d quarto and folio of 1609. I have departed from the reading of the old quarto edition.

XXII.

Her late forlorne and naked—] Dueſſa having been ſtript naked (See above B. i. C. 8. St. 46.) as foretold in the Revel. xvii. 6. and flying to the wilderneſs to hide her ſhame, is brought back again to Fairy land, and new decked out by Archimago.

XXIII.

And draw them from purſuit of praiſe and fame.] Very frequently words of like ſignification are thus joined together by the beſt authors : as *pugnas et proelia*, Lucret. ii. 117.— *ineant pugnas et praelia tentent.* Virg. xi. 912. πολεμόν τε μάχην τε — πολεμίζειν ἠδὲ μάχεσθαι. Homer.

Ibid.

And end their days with irrenowmed ſhame.] Virg. G. iii. 5. calls Buſiris irrenowmed, *illaudatus.* By this negation of all praiſe, ſhewing he deſerves all diſgrace.

XXIV.

Himſelfe refreſhing with the liquid *cold.*] The adjective is uſed ſubſtantively ; as in the learned languages. τὸ ὑγρὸν.

Ut tibi ſi ſit opus liquidi *non amplius urnâ.*
Horat. S. i. 1. 54.

I will add other inſtances of adjectives thus uſed ſubſtantively : and what are beſide unnoticed, the reader himſelf may obſerve from theſe here given.

And mightie proud to humble weake does yield.
B. i. C. 3. St. 7.

More mild *in beaſtly kind then that her beaſtly foe.*
B. i. C. 3. St. 44.

i. e. There is more mildneſs in beaſts than in that beaſtly foe of hers.

And mighty ſtrong was turnd to feeble fraile.
B. i. C. 7. St. 6.

Who with her witchcraft and miſ-ſeeming ſweet.
B. i. C. 7. St. 50.

—*he ruſht into the* thick.
B. ii. C. 1. St. 39.

So *denſa*, for *loca denſa, dumoſa.*

—*this direful deepe.*
B. ii. C. 12. St. 6.

But he that never good, nor manners knew.
B. iii. C. 8. St. 26

And all things to an equal *to reſtore.*
B. v. C. 2. St. 34.

πρὸς τὸ ἴσον.

Or elſe two falſes, *of each equal ſhare.*
B. v. C. 2. St. 48.

The wicked ſhaſt guyded through th' ayrie wide: *vaſtum per inane.* B. v. C. 8. St. 34. 1 Corinth. i. 25. τὸ μωρὸν the fooliſhneſs, τὸ ἀσθενὲς the weakneſs. 2 Corinth. viii. 8. τὸ γνήσιον, the ſincerity. Philip. iv. 5. τὸ ἐπιεικὲς, moderation. So Milton, ii. 406. *The palpable obſcure.* ver. 409, *the vaſt abrupt.* ver. 438. *the void profound.* iii. 12. *the void and formleſs infinite.* vi. 203. *the vaſt of heaven.* vi. 78. *this terrene.* viii. 154. *this habitable.* viii. 453. *my earthly by his heavenly overpowerd.* With many more too numerous to be here cited.

XXV.

But vaine: for ye *ſhall dearly do him rew,*
So God ye *ſpeed*—] But in vain; for *ye* ſhall cauſe him dearly to rew for it: So God ſpeed *you.* Spenſer does not always (or his printer and tranſcriber perhaps may be in the blame) take care to write *ye* in the nominative caſe, and *you* in the oblique caſes. But he often does ſo: and here the word above might have caught the printers eye.—I mention this once for all: and leave it to the reader to make the correction when he thinks proper. Obſerve in this epiſode a remarakable inſtance of ſelf-government and proper correction upon ſecond thoughts: Sir Guyon has been worked up by Archimago, and by ſeeing a lady in diſtreſs, to fight St. George, whom he knew at the court of the Fairy queen. Theſe were his firſt thoughts, and ſudden reſolution: but upon ſeeing St. George himſelf, and his ſacred badge, his ſudden reſentment is ſtopped; and he recollects that ſurely he ought to expoſtulate before he committed ſuch an outrage. This is a very fine inſtance of ſelf-government, viz. by proper recollection to remove ſudden reſentment.

XXVIII.

That decks and arms your ſhield—] *decus et tutamen.* Virg. V. 262.—In their tilts and tourneyments in queen Elizabeth's reign, their impreſſes and devices were often in honour of their virgin queen. One of her courtiers (his name I cannot find; the hiſtory I have from Cambden's Remains, p. 355.) made on his ſhield a half of the Zodiacke, with Virgo riſing, adding, JAM REDIT ET VIRGO. If the Earl of Eſſex is hinted at in the hiſtorical allegory, how properly is his ſhield thus decked and armed, for what courtier after Leiceſter was ever in ſo great favour?

XXXII.

Joy may you have and everlaſting fame,
Of *late moſt hard atchievment by you done.*] *i. e.* on account of the moſt hard atchievement lately done by you. *Of* is a prepoſition in our old Engliſh writers, and never uſed as a ſign of the genitive caſe among the Anglo-ſaxons. Chaucer uſes *of*, with reſpect to, in regard of, *&c.* **largesse maketh folk clere of renome**: So he tranſlates Boetius, L. ii. proſ. v. *largitas claros facit.*

The cauſe of both of *both their minds depends;*
And th' end of both likewiſe of *both their ends.*
B. iv. C. 4. St. 1.

We generally ſay, *depends on.*

She Guyon deare beſought of curteſie.
B. ii. C. 2. St. 39.

i. e. She courteouſly beſought. So B. iv. C. 8. St. 64. Thus he expreſſes it, B. vi. C. 9. St. 5.

And them to tell him courteouſly beſought.
Of curteſie to me the cauſe aread.
B. ii. C. 5. St. 16.

i. e. Be ſo courteous as to tell me the cauſe.

—*Sir Guyon deare beſought*
The prince of grace. B. iii. C. 1. St. 5.

i. e. through his grace and favour. So B. iii. C. 3. St. 21. *of grace I pray.*

And therefore them of patience *gently pray'd.*
B. iii. C. 3. St. 10.

Then they Malbecco pray'd of courteſy.
B. iii. C. 9. St. 25.

and you entirely pray
Of pardon. B. iii. C. 9. St. 51.

So in B. iv. C. 1. St. 40. *of friendſhip let me now you pray.* Many paſſages might be added but 'tis requiſite to mention a few, leſt the reader ſhould forget how often thus our old writers uſe this prepoſition *of*: which certainly Dr. Bentley forgot, when criticiſing on the following verſes of Milton, iv. 82.

Briſtled with upright beams innumerable
Of *rigid ſpears and helmets throngd and ſhields.*

He wrote 'the author muſt have given it.

From *rigid ſpears and helmets.*'

XXXIII.

Well mote ye THEE—] *i. e.* thrive, proſper. So B. ii. C. 11. St. 17.

Fayre mote he thee, the proweſt and moſt gent.

We find this expreſſion often in our old poets.

In the Scotiſh biſhops tranſlation of Virgil pag. 179. 54, *Sa mote I the*, *i. e.* So might I proſper. Lidgate in the ſtory of Thebes, fol. 358.

Or certaine els they ſhall never thee.

Chaucer, pag. 173. ver. 1547. Urry's edit. *God let him never* the. See Junius in THEE, ITHEE.—Preſently after.

That home ye may report theſe *happy news.*

Spenſer corrected it *thrice.*

XXXVI.

Yet can they not warne *death from wretched wight.*] *i. e.* ward off or keep off. 'Tis thus uſed in Chaucer: from the Anglo-S. þýꞃnan, *prohibere.* hence we muſt read in B. i. C. 2. St. 18. *forewarned*, *i. e.* before hand guarded or warded off.

XXXVII.

Thy little hands embrewed in bleeding breſt
Loe I for pledges leave, ſo give me leave to reſt.] *Thy little hands*—This in the hiſtorical alluſion hints at Oneal's badge, *viz.* the bloody hand.—*So give me leave to reſt*, this ſhe ſays ſtabbing herſelf; *ſic, ſic juvat ire ſub umbras*, like Dido in Virgil. Compare likewiſe her invocation of death, *come then, come ſoone, come ſweeteſt death to mee*— with the following in Chaucer's Troil. and Creſſ. L. iv. 501.

O Deth, that endir art of ſorrowes all,
Come now, ſens I ſo oft aftir thee call :
For ſely is that deth (ſoth for to ſain)
That oft iclepid cometh and endith pain.

ſely here in Chaucer means happy, Anglo-S. ꞅæliᵹ *beatus.* our old bard tranſlates this from Boetius, Conſol. Philoſ. L. i. Met. 1.

Mors hominum felix *quae ſe nec dulcibus annis*
Inſerit, et maeſtis ſaepe vocata venit.

XXXVIII.

—forth her bleeding life does raine.] As the ſtricken hind *does raine forth*, *i. e.* does pour forth, like drops of rain, *her bleeding life.* He calls the blood pouring from her, *her bleeding life.* So Virg. ix. 349. *Purpuream vomit ille animam.*

XLII.

His ſtout courage to ſtoupe—] *Corage* is uſed in our old poets for *heart.* The order of theſe words is changed in the folios, and other edit. —*His courage ſtout*—but we follow the two oldeſt copies. Spenſer often accents his words differently, to make ſome difference in his meaſure: and ſo does Milton very frequent. The reader muſt obſerve this, without ever and anon being minded of it: he muſt remember too, that variety is a great relief both to the eye and ear, and that it conſtitutes no ſmall part of beauty.

XLIII.

To call backe life to her forſaken ſhop.] The expreſſion (which is owing to the rhime) may ſeem mean; but the thought is elegant: the body is the tabernacle, the *ſhop*, the houſe, in which the ſoul dwells.

XLV. XLVI.

Therewith her dim eie-lids ſhe up gan reare—] 'Tis very likely that Spenſer had before him that fine paſſage in Virgil, wherein he deſcribes Dido, having ſtabbed herſelf, juſt ſtruggling with life.

Illa graves oculos conata attollere rurſus
Deficit —oculiſq; errantibus alto
Quaeſivit caelo lucem, ingemmitq; reperta.
Taſſo Canto iii. 46.

Gli aprì tre volte, e i dolci rai del cielo
Cercò fruire—

Thriſe he her reard, and thriſe ſhe ſunk again.

Ter ſeſe attolleus, cubitoq; innixa levavit,
Ter revoluta toro eſt.

XLVIII.

The bitter pangs that doth—] read, *doe*, or change *pangs* into *pang.*

L.

So loug as HEAVENS *juſt with equal brow*
Vouchſafed to behold us from above.] *Brow* is for *eye:* ſuch catachreſtical kind of expreſſions muſt be allowed, and rhimes muſt plead their excuſe. But I am apt to think that Spenſer wrote *Heaven* and not *Heavens.*

Nec Saturnius *haec oculis pater aſpicit aequis.*
Virg. iv. 371.

Jupiter, *aut quicumque oculis haec aſpicit aequis.*
ix. 209.

HEAVEN is ſcriptural too: ἐξ οὐρανοῦ ἢ ἐξ ἀνθρώπων; *è* CAELO [*i. e. Deo, qui caelum habitat*] *an ex hominibus?* Matt. xxi. 25.

—Saevo tanta inclementia CAELO *eſt.*
St. i. 650.

Caelo, i. e. *diis caelum habitantibus.*

LI.

—Shonne

THE *curſed land*—] Spenſer wrote I believe, *That curſed land.* — This ſtory is finely introduced: 'Twas againſt this very inchantreſs, that our knight's adventure was intended.

LII.

And then with words and weedes of wondrous might.] *Potentibus herbis.* Virg. vii. 19.

Ibid.

For he was fleſh: all fleſh doth frayltie breed.] *Fleſh* is uſed here in the ſcripture-ſenſe. See Rom. viii. κατὰ σάρκα — φρόνημα σαρκὸς — Mat. xxvi. 41. *The fleſh is weak.* Rom. vi. 19. *I ſpeak after the manner of men, becauſe of the infirmity of your fleſh.* The ſame kind of expreſſion he has below, St. 57. *Feeble nature clothed with fleſhly tyre.* In B. i. C. 9. St. 43. *fleſhly wight,* σαρκικὸς ἄνθρωπος, *carnalis homo, in quo corrupta dominatur natura.* See B. i. C. 10. St. 1.

LIII

Whenas my wombe her burdein would forbeare.] i. e. Ill bear any longer. For, in compoſition gives the word a contrary ſenſe, as *ſwear, for-ſwear*; *done, fordone,* i. e. undone: B. i. C. 5. St. 41. *bid, forbid:* See Somner in Foꞃ-ꞅpæꞃian. παρὰ in compoſition has often the ſame effect on the verb it is joined with in the Greek language.

LV.

So ſoone as Bacchus with the nymphe does lincke.] Nauſicles drinking to Calaſiris in a glaſs of pure water, uſes the following expreſſion; "I "drink to you the nymphs that are pure and "unlincked with Bacchus." καθαρὰς τὰς νύμφας ϗ ἀκοινωνήτȣς τȣ̃ Διονύσȣ. Heliod. L. v. p. 234.

LVII.

Robs reaſon of her dew regaletie.] Τὸ κυριώτατον τῆς ψυχῆς — τὸ ἔνδον κυριεῦον — τὸ ἡγεμονικὸν — *Principatum id dico, quod Graeci* ἡγεμονικὸν, *quo nihil in quoque genere nec poteſt nec debet eſſe praeſtantius.* Cicero.

LVIII.

But temperaunce, ſaid he, with golden ſquire.] *Square.* Theſe falſe ſpellings the rhimes ſometimes require; and our poet is authorized to uſe them by the practice of Chaucer, Gower, &c. — Antony in Skakeſpeare ſays,

> *I have not kept my ſquare:*

non ad normam rationis vitam meam direxi. As workmen examine their work by a ſquare, ſo philoſophers have certain rules, by which they compare actions. *Formula quaedam conſtituenda eſt; quam ſi ſequemur in comparatione rerum, ab officio nunquam recedemus.* Cicero. Hence the following expreſſions in their writings: Ἔλθωμεν ἐπὶ τȣ̀ς κανόνας φέρε τὰς προλήψεις. Arrian. Epict. p. 148. And in pag. 225, 226, he ſpeaks of this criterion and rule, and the neceſſity of having ſuch about us. And in the Enchiridion, C. i. He bids us examine our fancies and ideas with theſe rules. Horace, who has more of the Stoic in him (even when he writes againſt them) than the generality of his readers are apt to imagine, frequently alludes to the *ſquare* and rule of action,

> *Cur non*
> *Ponderibus moduliſque ſuis ratio utitur?*
> S. i. iii. 78.

> *Adſit*
> *Regula, peccatis quae poenas inroget aequas.*
> S. i. iii. 118.

> *Eſt modus in rebus, ſunt certi denique fines,*
> *Quos ultra citraque nequit conſiſtere rectum.*
> S. i. i. 106.

Now one of theſe rules (for there are ſome others of equal, if not greater, importance perhaps) is from conſidering the extremes in the actions of men, which are generally condemned, to place virtue in the mean: ἔϛιν ἄρα ἡ ἀρετὴ ἕξις προαιρετικὴ, ἐν μεσότητι οὖσα τῇ πρὸς ἡμᾶς, ὡρισμένῃ λόγῳ, ϗ ὡς ἂν ὁ φρόνιμος ὁρίσειεν. μεσότης δὲ δύο κακιῶν, τῆς μὲν καθ' ὑπερβολὴν, τῆς δὲ κατ' ἔλλειψιν. *Eſt igitur virtus habitus ad conſilium agendi capiendum aptus et expeditus, in ea mediocritate poſitus, quae ad nos comparetur, quaeque ratione eſt definita, et ut prudens definiret. mediocritas autem ſeu medium eſt duorum vitiorum, unius quod ex nimio, alterius quod ex eo quod parum eſt naſcitur.* Ariſtot. Ηθικ. ϐ. κεφ ϛ'.

> *Virtus eſt medium vitiorum et utrinque reductum,*
> Horat. Ep. i. xviii. 9.

Hence our poet,

> *Thriſe happie man who fares them both atweene.*

LIX.

But both alike, when death hath both ſuppreſt,
Religious reverence doth buriall TEENE.] 'Tis not ſo eaſy to fix the meaning of every particular expreſſion, as to give the general meaning of the ſentence; which is, that Religion buries the good and bad alike. What then is the meaning of TEENE? *Teene* is uſed ſubſtantively for trouble, moleſtation, ſtirring, provoking. See ꞇeon in Somner: and as a verb in Chaucer, in the Teſtament of Love, pag. 505. Urry's edition: *O good God, quoth I, why tempt ye me and* tene *with ſuch manner ſpeche?* And p. 481, *Thy coming both gladdith and teneth.* Anglo-S. ꞇeonan, to incenſe, or ſtirr up. It will be hard with this meaning aſcertained, to conſtrue the words, *But when death hath ſuppreſt both,*

both (I ſay) alike, religious reverence doth teene [ſtir up, provoke.] *burial.* I cannot help offering an eaſy alteration,

BUT *after death —*
BUT *both alike, when death hath both ſuppreſt,*
Religious reverence doth buriall teene.

There are a hundred paſſages almoſt in this book, that ſeem corrupted from the printer's, or tranſcriber's eye, being caught with the word above :— ſuppoſe we then read,

TO *both alike, when death hath both ſuppreſt,*
Religious reverence doth burial teene.

i. e. Religious reverence doth *teene*, ſtir up, occaſion, burial to both alike [to good and bad] when death hath ſuppreſt both.

Ibid.

For all ſo great ſhame—] i. e. For I imagine it altogether as great a ſhame after death *unburied bad to beene*, as for a man's ſelf *to dyen bad*.

LX.

And with ſad cypreſſe ſeemely it embrave.] And *embrave* it, make it *brave* and fine, adorn it, after a ſeeming and becoming manner with cypreſs ; according to the cuſtom of antiquity.

> *Stant manibus arae,*
> *Caeruleis moeſtae vittis, atraque cupreſſo.*

The ceremonies likewiſe, which follow, have a caſt of antiquity.

Then covering with a clod their cloſed *eye.*

i. e. Their eyes which they had firſt cloſed after the uſual and friendly manner :—

And bid them ſleepe in everlaſting peace :

Dixitque noviſſima verba, Æn. vi. *Vale, vale, vale.*

The dead knights ſword out of his ſheath he drew
With which he cutt a lock of all their heare—

This ſeems an alluſion to the cuſtom of cutting off a lock of hair of dying perſons, which was looked on as a kind of offering to the infernal deities. Juno orders Iris to perform this office to Dido. Virg. vi. 694. And in the Alceſtis of Euripides, ver. 74. Death ſays he is come to perform this office to Alceſtis. There was likewiſe another ceremony, which was for the friends and relations of the deceaſed to cut off their own hair, and to ſcatter it upon the dead corſe. *Nec traxit caeſas per tua membra comas.* Conſol. ad Liv. ver. 98.

LXI.

Till guiltie blood her guerdon doe obtayne] i. e. Till blood-guiltineſs has her reward. Sir Guyon afterwards deſtroyed the enchantments of Acraſia, the cauſe of all this woe.

CANTO II.

Babes bloody handes may not be clenſd
The FACE *of golden Meane*——

INſtead of *the* FACE, I believe Spenſer wrote, *the* PLACE, i. e. caſtle. Gall. *place*, fortereſſe Richelet. See below, St. 12, which proves the correction.

II.

Such is the ſtate of men ; thus enter wee
Into this life with woe, and end with miſeree.] This whole Stanza is very pathetic, and introduced with great propriety, after the elliptical manner of the following in Virgil, Aen. v. 869.

> *Multa gemens, caſuque animum concuſſus amici ;*
> *O nimium caelo et pelago confiſe ſereno,*
> *Nudus in ignotâ, Palinure, jacebis arenâ.*

> *— et cava tempora ferro*
> *Trajicit : I, verbis virtutem illude ſuperbis*
> Virg. ix. 634.

This ſudden tranſition of the poet to the ſpeaker, without any notice or preparation, ſhows a kind of earneſtneſs and paſſion ; as the rhetorician Longinus obſerves in his treatiſe of the Sublime, Sect. xxvii. who cites, as a beautiful inſtance, the following from Homer, Il. xv. 348.

> Ἕκτωρ δὲ Τρώεσσιν ἐκέκλετο——
> Ον δ᾽ ἂν ἐγὼν——

Mr. Pope, in his tranſlation, has preſerved the ſame elegant ellipſis, and without any notice paſſes on from the poet to the hero, omitting all introductory expreſſions.

On ruſhd bold Hector, gloomy as the night,
Forbids to plunder, animates the fight,
Points to the fleet; ‘ For by the gods who flies,
‘ Who dares but linger, by this hand he dies.’

Spenſer has frequently introduced his ſpeeches with this ſudden tranſition, which had been proſaical and low, if connected with; *Thus ſaying; and afterwards thus he ſpake*, &c. Obſerve likewiſe, from the particular caſe of this *luckleſſe babe*, how elegantly he introduces the following general reflection,

Such is the ſtate of man; thus enter wee
Into this life with woe, and end with miſeree.

Our poet ſeems to have in view the dialogue of Aeſchines περὶ θανάτȣ. τί μέρος τῆς ἡλικίας ȣ̓ τῶν ἀνιαρῶν; ȣ̓ κατὰ μὲν τὴν πρώτην γένεσιν τὸ νήπιον κλάιει, τȣ̃ ζῆν ἀπὸ λύπης ἀρχόμενον; κ. λ. *Quae pars aetatis noſtrae non eſt in triſtium numero? annon cum primùm natus eſt infans, inchoatâ vitâ à triſtitiâ, lacrimatur?* &c. Compare the Ruines of Time, St. 7. And thus Shakeſpeare, K. Lear, Act iv.

Thou muſt be patient; we came crying hither:
Thou knowſt, the firſt time that we ſmell the air,
We wawle and cry.

Tum porro puer, ut ſacris projectus ab undis
Navita, nudus humi jacet — Lucret. v. 223.

Hominem tantum nudum natali die abjicit ad vagitus ſtatim & ploratum, nullumque animalium aliud pronius ad lacrimas, & has protinus vitae principio. Plinius, Lib. vii. *Non vides qualem vitam nobis rerum natura promiſerit, quae primum naſcentium omen fletum eſſe voluit? hoc principio edimur; huic omnis ſequentium annorum ordo conſentit.* Seneca, de Conſolat ad Polyb. C. xxiii. I cannot help ſtill further adding, upon obſerving this general reflection from a particular circumſtance, that Shakeſpeare, after the ſame beautiful manner, makes Wolſey, from reflecting on his own fall, turn at once his reflections on the ſtate of man; and this he does in Spenſer's very words,

This is the ſtate of man; *to day he puts forth*
The tender leaves of hopes, &c.

III.

So love does loath daiſdaineful nicitee.] See Note on B. i. C. 8. St. 40. — preſently after,

His guiltie *hands from bloody gore to cleene.*

Muſt we read *guiltleſſe?* or rather interpret it, innocently, unknowingly guilty; guilty by parental crimes: See above, C. i. St. 40. and the following Stanza.

VII.

The hartleſſe hynd,] Achilles in his wrath, tells Agamemnon, that he has the heart of a hynd.

Drunkard, with heart of hynd, and eye of dog.
Il. i. 225.

VIII.

At laſt when fayling breath began to faint,
And ſaw *no means to ſcape* —] i. e. *And when ſhe ſaw*, &c. Mr. Pope has introduced the like ſtory, imitated from Ovid and Spenſer, in his moſt elegant poem intitled Windſor Foreſt.

Ibid.

Transformd her to a ſtone from ſtedfaſt *virgins ſtate.*] *Stedfaſt*, i. e. in which ſtate ſhe purpoſed ſtedfaſtly to continue. The requeſt of Diana to her father was,

Δός μοι ΠΑΡΘΕΝΙΗΝ ΑΙΩΝΙΟΝ, ἄππα, φυλάσσειν.
Callim. in Dian. ver. 6.

The requeſt of Daphne,

Da mihi perpetuâ, *genitor chariſſime, dixit,*
Virginitate *frui.*

The requeſt of this nymph to Diana,

Her dear beſought to let her die a maid.

X.

That as a ſacred ſymbole—] See likewiſe the following Stanza, *But his ſad fathers armes with blood defilde.*— “ The Iriſh under Oneal cry, “ *Landerg-abo*, that is the BLOODY-HAND, “ which is Oneals badge.” Spenſer in his view of Ireland. That the rebellion of the Oneals is imaged in this Epiſode, who drank ſo deep of the charm and venom of Acraſia, I make no doubt myſelf. Compare Cambden's account of the rebellion of the Iriſh Oneals.

XI.

And turning to that place, in which whyleare
He left his loftie ſteed with golden ſell
And goodly gorgeous BARBES, *him found not theare.*]

See B. ii. C. 1. St. 39. and B. ii. C. 3. St. 3, 4. *This ſteed with golden ſell and goodly gorgeous barbes*, hence called Brigliadore (the name of Orlando's, as well as Sir Guyon's horſe) I formerly mentioned in a letter to Mr. Weſt, among the imitations of Arioſto. —With *golden* SELL: as our poet keeps the French and Italian word, *ſell* from the Latin, *ſella equeſtris*: ſo perhaps he kept too the French and Italian word, and wrote, *And goodly gorgeous* BARDES. Gall. *bard: cheval barde.* Ital. *barda.* See Skinner, in BARD. Menage, in BARDE. So likewiſe the Scotiſh Biſhop in his tranſlation of Virgil, pag. 385, 34.

Over al the planis brayis the ſtampand ſtedis
Ful galzeard in thare BARDIS —

However, as we in Engliſh ſay, *the barbs of a horſe*; *a barbed horſe*; *equus phaleratus*; I have not altered the context; though I am well aſſured that Spenſer loves to introduce Italian and French words, and often prefers their ſpelling.

XII.

It was an auncient worke of antique frame.
And wondrous ſtrong by nature and by ſkilful frame.] 'Tis plain that the printer's eye was here caught by the word below; which is rightly altered in the 2d Edit. and in the Folios. The ſame kind of error was in B. i. C. 10. St. 59.

Yet is Cleopolis for earthly fame —
That covett in th' immortall booke of fame.

Which Spenſer altered among the Errata. — But let us pay a viſit to this Caſtle where Medina, the modeſt, decent, and fair, dwells; with her two wayward ſiſters, who are always in extremes,

Therein three ſiſters dwelt of ſundry ſort,
The children of ONE *ſyre by mothers* THREE.

The THREE different mothers, I interpret from Plato (Repub. Lib. iv. p. 439. Edit. Steph. & Repub. ix. p. 580.) to be thoſe three parts, which he appropriates to the ſoul, Λογιστικὴ, from whom was born Medina: And Επιθυμητικὴ, and Θυμητικὴ, from whom were born the other two wayward and froward ſiſters. Who is the ONE *ſyre* that acts upon theſe three powers of the Soul? Is it not Mind?

XIV.

Him at the threſhold mett, and well did enterprize.] i. e. Take him in hand: undertook him and entertained him.

XVI.

Which to thoſe ladeis love did countenance.] Which knights did profer the favours of their love to thoſe ladies: *to countenance*, is commonly uſed to favour, to give countenance to, &c.

XVII.

Sir Hudibras.] The name likewiſe of a Britiſh king. See B. ii. C. 10. St. 25. Our famous mock-heroic poem is named from a Hero (ſuch as he is) of like name.

XVIII.

Sansfoy — He that faire Una —] B. i. C. 6. St. 3.

XX.

— With flames of fouldring *heat.*] See above, B. i. C. 11. St. 40. *with foul* enfouldred *ſmoke*. Gall. *fouldroyant*.

XXII.

As when a beare and tygre, being met
In cruell fight on Lybicke ocean wide
Eſpye a traveiler with feet ſurbet,
Whom they in equall pray hope to divide]

On the Lybick ocean, i. e. on thoſe mounds of ſands in the Libyc deſerts, whoſe wide and extended plains may be imagined an *ocean*; and theſe deſert plains are elegantly named by Plutarch, in the life of Craſſus, p. 277. Edit. London, πελάγιόν τι χεῦμα. As Spenſer calls theſe deſerts and ſands an *ocean*, ſo Milton calls chaos a *main*,

To found a path,
Over this main *from hell to that new world.*
X. 257.

See note on B. i. C. 6. St. 35. But ſtill a queſtion occurs, why does Spenſer ſuppoſe a bear and tyger to meet on the Libyc plains? There is a proverb which ſays that *Africa brings always ſomething new*: which ſaying ſeems to have ariſen from various ſorts of wild creatures, being forced to meet, that they might drink at ſome one ſtream in theſe deſert plains, and there copulating, and thence producing monſters: Spenſer too very juſtly ſuppoſes them fighting. *Africam ſemper aliquid novi adferre: quod quidem ideo dicebatur, quod in ſiticuloſa regione ad unum aliquem rivum plurimae ferarum ſpecies bibendi gratiá convenire cogantur; inibique varia mixtura violentae veneris varias monſtorum formas ſubinde novas naſci.* Plin. L. vii. Compare Ariſtot. Περὶ ζώων γενέσεως, L. ii. Λέγεται δὲ καὶ τὸ περὶ τῆς Λιβύης παροιμιαζόμενον, ὡς ἀεί τι τῆς Λιβύης τρεφούσης καινὸν, κ. τ. λ.

XXV.

So double was *his* paines, *ſo double be his praiſe.*] Perhaps *paine, i. e.* endeavour; *à* Gr. πόνος. or inſtead of *was*, read *were*.

XXVI.

All for their ladies froward love to gaine,
Which gotten was but hate: ſo love doth raine
In ſtouteſt minds, and maketh monſtrous warre;
He maketh warre, and maketh peace againe] Terent. Eun. Act. 1.

In amore haec omnia inſunt vitia, injuriae,
Suſpiciones, inimicitiae, in [illegible] *e,*
Bellum, pax rurſum.

In amore haec ſunt mala : bellum,
Pax rurſum. Horat. ii. iii. 267.

—Novi ingenium mulierum,
Nolunt ubi velis, ubi nolis cupiunt ultro.
Terent. Eun. Act. iv.

Femina è coſa g arrula, e fallace,
Uuole e diſvuole— Taſſo xix. 84.

XXVIII.

Her *lowd gainſaid and both* her *champions bad.*] See note on B. ii. C. 10. St. 26.—*yet ſhe with pithy words, i. e.* with words of pith, force and argument : if *pithy* may be derived from πιθανὸς then *pithy words*, mean words of perſuaſion.

XXX.

O fly from wrath, fly, o my lieſeſt lord :
Sad be the ſights, and bitter fruits of warre,
And *thouſand furies wait on wrathfull ſword.*) I think here are two faults, one owing to the rhimes : *Lord* ſhould have been *Lords :* as above St. 29. *Ah, puiſſant Lords!* and below, St. 31. *O my deare Lords!* The other owing to the printer or tranſcriber : *And thouſand*, I think ſhould have been rather, *ten thouſand* ; the connective particle ſeems to debaſe the ſentence and ſpoil the conſtruction.

Ten thouſand furies wait on wrathfull ſword.

XXXIV.

As doth an hidden moth
The inner garment frett, not the utter touch.] This is an alluſion to ſcripture. See Matt. vi. 9. James v. 2. Job xiii. 28. *Conſumeth as a garment that is moth-eaten.* Pſalm xxxix. 12. *Like as it were a moth fretting a garment.* to frett in the old Engliſh is *to eat.* Anglo-S. Fꞃeꞇan *edere.* We uſe the word ſo now in the weſt of England, when we ſay *to fret the graſs, i. e.* to eat it down, not mow it.

XXXV.

ELISSA—PERISSA.] Whence have theſe two Siſters (the two extremes ; for their ſiſter *Medina* is the mean) whence I aſk, have theſe their names? I hardly think I ſhall bring the reader to my opinion : let him then determine for himſelf, and hear what I have to offer with candor. 'Tis very apparent to me that this whole epiſode is taken from Ariſtotle ; where he conſiders ſome of the virtues reduced to practice and habit, and places them between two extremes. Virtue thus placed in the middle, ἐν μεσότητι οὖσα, is *Medina* ; Lat. *medium.* Ital. *mediano*, MEDINA. Her name is plain. ΜΕΣΟΤΗΣ δὲ δύο κακιῶν, τῆς μὲν, καθ' ΥΠΕΡΒΟΛΗΝ τῆς δὲ κατ' ʼΕΛΛΕΙΨΙΝ. Again he ſays, ἡ μὲν ΥΠΕΡΒΟΛΗ ἁμαρτάνεται καὶ ἡ ΕΛΛΕΙΨΙΣ ψέγεται, τὸ δὲ ΜΕΣΟΝ ἐπαινεῖται. Here we have the three ſiſters, τὸ ΜΕΣΟΝ, ἡ ΜΕΣΟΤΗΣ will be allowed to be MEDINA : but how ſhall we make ΥΠΕΡΒΟΛΗ to be PERISSA and ΕΛΛΕΙΨΙΣ to be ELISSA? we will take the moſt eaſy word firſt, viz. ΕΛΛΕΙΨΙΣ, which the Italians (and Spenſer Italianiſes many of his words) would call ELISSE ; ſo that we have found Spenſer's ELISSA. She is DEFICIENT and WANTING in all good manners—

Ne ought would eat
Ne ought would ſpeak, but evermore did ſeeme,
As diſcontent for WANT *of merth or meat.*

Hyperbole Spenſer thought would ſound very odd for a fair lady's name, but *Periſſa* ſounds well and would become the mouth of an Italian poet. And is not Περισσεύειν the ſame as ὑπερβάλλειν? And Περισσὸς, *qui ultra id quod eſſe debet, modum excedens?* And is not this the character of PERISSA?

looſely light,
NO MEASURE IN HER MOOD, *no rule of right,*
But poured out in pleaſure and delight.

Let me aſk now the candid reader, whether I have not fairly made out from Ariſtotle theſe three fair ladies, and plainly ſhowed from whence Spenſer took the very names, as well as characters?

XXXVII.

First *by her ſide*—] Spenſer corrected it himſelf among the errata, *Faſt.*

XXXVIII.

That forward *paire*—) viz. Sir Hudibras and Sanſloy. *That* froward *twaine*, viz. her two froward Siſters, Eliſſa and Periſſa.

XXXIX.

From lofty ſiege *began theſe words aloud to ſound.*]

Inde TORO *pater Aeneas ſic orſus* AB ALTO.
Ean. ii. 2.

Which Douglaſs tranſlates, his sege riall. Virgil could ſay, with great propriety as alluding to the Roman cuſtoms in his epic poem, *lofty ſiege* : for the high raiſed couches were looked on as ſtately and honourable.

Lucent genialibus altis
Aurea fulcra toris Aen. vi. 603.

Our Fairy poet thinks himſelf confined to no particular cuſtoms, times, or fables ; but borrows from all, or from any, as may beſt ſuit his fiction or allegory.— Obſerve another cuſtom often mentioned in Homer's odyſſey, which is to entertain your ſtranger gueſt, before you queſtion him, who he was, whence he came, and whether he was going: the hoſpitable Jupiter would have puniſhed the doubting hoſt, and revenged the cauſe of the injured gueſt. See note on B. i. C. 12. St. 15.

XL.

All faery land doth peaceably ſuſtene.] So ſpelt that the letters might agree in the rhime, and ſo the Ital. *ſoſtenere.*—That *Fairy land* here means England in the hiſtorical alluſion, I believe will not be doubted. In the following ſtanza, complimenting his queen, he ſays.

As th' idole *of her Maker's great magnificence.*

Idole, *i. e.* a true repreſentation. Milton uſes it for a falſe repreſentation:

Th' apoſtate in his ſun-bright chariot ſat,
Idole *of majeſty divine*— V. 100.

εἴδωλον, *ſimulacrum*, *imago*: a repreſentation or image of a thing, falſe or true.

XLII.

Order of Maydenhead—] In the hiſtorical alluſion, order of the Garter. Preſently after,

An yearly ſolemn feaſt—

Conſult our poet's letter to Sir W. R.

XLIV.

—*And* this *their wretched ſonne.*] Pointing to the babe with the bloody hand.

XLVI.

Night was far ſpent, and now in ocean deep
Orion, flying faſt from hiſſing ſnake—] Meaning that the ſun was almoſt beginning to riſe, and that Orion was ſetting.—Orion flying from the ſnake, alludes to his figure and poſition on the ſphere or globe.

CANTO III.

I.

SOONE as the morrow fayre WITH PURPLE BEAMES
Diſperſt the ſhadowes of the miſty night,
And Titan, playing on the eaſtern ſtreames,
Gan cleare the deawy ayre with ſpringing light.]

Spenſer is generally very claſſical in his expreſſions, and here particularly as I have formerly obſerved, in critical obſervations on Shakeſpeare. So again in B. v. C. 10. St. 16.

The morrow next appeared WITH PURPLE HAIRE
Yet dropping freſh out of the Indian fount.

Purple with the poets, means beautiful in general, or any bright reſplendent colour. *Purpurei olores*, Hor. L. iv. Od. i. ver. 10. Purple ſwans, *i. e.* of a brilliant whiteneſs. But Spenſer litterally follows Virgil, vi. 640.

Largior hic campos aether, et LUMINE *veſtit*
PURPUREO.

With a purple light, *i. e.* with a bright, brilliant light. So Aen. i. 594. *lumenque juventae purpureum.* So *purpureo ore*, in Hor. L. iii. Od. 3. ver. 12. means beautiful. And this expreſſion Statius, iii. 440, applies to the *morrow fayre*,

Tertia jam nitidum terris Aurora deiſque
PURPUREO *vehit* ORE *diem.*

Ibid.

And many folded ſhield he bound about his wreſt.] It will be highly proper for the reader to have a compleat idea of the arms of theſe Fairy knights.—I ſhall here conſider their ſhields; which were made of hides, doubled into many folds and ſtrengthened with plates of iron: hence Spenſer's epithet, *ſeven-folded.* So the ſhield of Ajax was *ſeven-folded*, σάκος ἑπταβόειον. Hom. Il. vii. 220. And Ovid characterizes Ajax by *the maſter of the ſeven-folded ſhield*, Clypei dominus ſeptemplicis. He ſays below, C. 5. St. 6.

the upper marge
Of his ſeven-folded ſhield away it tooke.

which he imitated from Virgil, xii. 923.

Volat atri turbinis inſtar
Exitium dirum haſta ferens, oraſq; recludit
Loricae, et clypei extremos ſeptemplicis oras.

The ſhields likewiſe were plated with iron round the marge or brim,

Upon the brim of his brode plated ſhield.
B. iv. C. 3. St. 34.

They bound their ſhields round their arms, when they addreſſed themſelves to battle; which the Italians expreſs by *imbraciare*: and Spenſer hence uſes *embrace*, which word ſee in the Gloſſary.

And many-folded ſhield he bound about his wreſt.
So above, B. i. C. 5. St. 6.

Their ſhining ſhields about their wriſts they tie.
And B. ii. C. 2. St. 21.

His ſun-broad ſhield about his wreſt he bound. i. e. He bound about his arm his ſhield broad as the apparent circumference of the ſun. And in many other places, as in B. v. C. 6 C. 6. St. 28.

She quickly caught her ſword and ſhield about her bound.

But the ancients did not bind them round their arms, but held them by iron handles: and ſo Milton, vi. 543. *Let each gripe well his orbed ſhield.* He had Homer in his mind, Il. ii. 382. εὖ ἀσπίδα θέσθω *bene ſcutum apparet, componat*: but I don't know whether Spenſer has not tranſlated Homer's words, εὖ ἀσπίδα θέσθαι *fairely to addreſs or order his ſhield*, nearer than Milton.

Eftſoones her goodly ſhield addreſſing fayre.
B. iii. C. 4. St. 14.

We learn from Herodotus that the Carians firſt invented the handle; before this invention they tied their ſhields about them with leathern thongs. See Heſychius and Suidas, in ὄχανον. Πόρπαξ. Theſe leathern thongs were uſed afterwards to hang their ſhields acroſs their ſhoulders: and ſo the heroes in Homer are often deſcribed with their ſhields ſlung behind. In the ſame manner our poet deſcribes his warriors.

And on her ſhoulder hung her ſhield, bedeckt
Upon the boſſe *with ſtones, that ſhined wide,*
As the faire moone in her moſt full aſpect—
B. v. C. 5. St. 3.

The *boſſe* here mentioned was a prominent part or bunch in the middle of the ſhield, which the Latins named *Umbo*, the Greeks, Ομφαλος.—Milton imitated the above-mentioned paſſage,

his pond'rous ſhield—
Behind him caſt; the broad circumference
Hung on his ſhoulders, like the moon, whoſe orb
Thro' optick glaſs the Tuſcan artiſt views.
i. 284.

Behind his back he bore a brazen ſhield.
B. ii. C. 4. St. 38

I have no occaſion to mention the various impreſes or devices of their ſhields, nor their mottos, as what is well known.

II.

Then taking congè of that virgin pure,
The bloody-handed babe unto her TRUTH
Did earneſtly committ, and her conjure—
And that ſo ſoone as ryper yeares he ROUGHT
He might for memory of that dayes RUTH
Be called Ruddymane—] Spenſer corrected it RAUGHT among the errata. But ſtill it ſeems to me that greater corrections ſhould be made, and that ſome of the words ſhould change places, being ſhuffled out of their order by means of the roving eye of the printer, or tranſcriber.

The bloody-handed babe unto her RUTH
Did earneſtly commit.

Sir Guyon committed the bloody-handed babe *to the pity and compaſſionate care* of Medina. ruth by our old writers, is frequently uſed for pitiful regard.

And that —
He might for memory of that daies TRUTH
Be called Ruddymane.—

And Sir Guyon deſired Medina, that as ſoon as he came to riper years, *for memory of the true tranſactions of that day*, he might be called Ruddymane: his name alluding to and proving the truth of the ſtory.

III

Patience perforce.] The whole proverb is, *patience perforce is a medicine for a mad dog.* See B. iii. C. 10. St. 3.

IV.

But in his keſtrell kynd
A pleaſing vaine of glory he did fynd.] So the firſt quarto, but in the ſecond quarto and folios,

A pleaſing veine of glory vaine *did fynd.*

which jingle of like ſounds is not foreign from Spenſer's manner: but yet the addition of *he did find*—*He that brave ſteed*—is likewiſe Spenſer's manner, in imitation of the ancients, who are fond of thus introducing, *ille*, ὅγε. See Bentley on Horace L. i. Od. ix. 16. However let the reader pleaſe himſelf.

V.

For ſuch, as he him *thought.*—] *Him* is uſed for *himſelf*: as in Greek ἀυτὸν for ἑαυτὸν, which meddling *criticks* often alter. See Scaliger on Manilius, i. ver. 212. pag. 35. *in ipſo, i. e. in ſeipſo. in ipſum, i. e. in ſeipſum*: ἑλληνισμὸς, ἐις ἀυτὸν *pro* ἐις ἑαυτόν.

VI.

And crying Mercy, LOUD, *his pitious handes gan reare.*] I believe Spenſer wrote,

And crying, Mercy, Lord! *his pitious handes gan reare.*

VII.

VII.

Why liveſt thou, dead dog, *a longer day.*] This was a term of ignominy among the Jews. 1 Sam. xxiv. 14. *After whom is the king of Iſrael come out? After whom doſt thou purſue? After* a dead dog? *After a flea?* ii. Sam. ix. 8. *And he bowed himſelf and ſaid, what is thy ſervant, that thou ſhould'ſt look upon ſuch* a dead dog, *as I am?* 2 Sam. xvi. 9. *Why ſhould this* dead dog *curſe my lord the king?* Achilles thus ſpeaks to the dying Hector,

Μή με, ΚΥΟΝ, γούνων γουνάζεο, μηδὲ τοκήων.

Il. χ′ 345.

——*Ain' vero, canis?* Terent. Eun. Act. iv.

VIII.

——*hold your* dead-doing hands.] This is from Homer Il. σ′. 317. ψ′. 18. ἀνδροφόνους χεῖρας, *manus homicidas.*

X.

Vaine-glorious man, when fluttering wind does blow,
In his light winges, IS LIFTED *up to ſkye.*] *Vaine-glorious man* is put in appoſition with *Braggadochio*, and I am perſuaded IS LIFTED is the printer's corruption for ILIFTED: for Spenſer like Chaucer and the old poets, prefixed *i* and *y* before participles.—But the reader is to think for himſelf.

XI.

—*a well conſorted paire.*] ὁ γὰρ παλαιὸς λόγος εὖ ἔχει ὡς ὅμοιον ὁμοίῳ ἀεὶ πελάζει. Plato in Sympos.
Magna inter molles concordia—

XII.

That ſpeare is him enough—) *Illi ſatis eſt.* That ſpeare is ſufficient for him to cauſe a thouſand to groan. See *do* in the Gloſſary. The knights in romance writers often make ſuch vows, as this bragging knight is here ſuppoſed to have made; and the poet's putting this romantick vow in the mouth of this knight ſeems ſuch a kind of imitation as carries with it a degree of ſarcaſm. Ferreau ſwore that he would wear no helmet, but that which Orlando wore. Arioſt. xii. 30, 31. Mandricard, who was only armed with a ſpeare, ſwore that he would wield no ſword but Orlando's. Arioſt. xiii. 43. xxiii. 78.

XV.

And eke of ſureſt ſteele—Do arm yourſelf—] If the reader is not attentive, he might imagine Spenſer has forgot himſelf. Braggadochio was dreſſed in *ſhining armor faire*, St. 11. meer ſhow, but of no ſervice: he had neither ſword nor ſhield; but had ſtolen Sir Guyon's horſe and ſpear. Archimago therefore tells him to provide theſe, and to get armour of better proof, *of ſureſt ſteele*, if he would attack ſuch knights as Sir Guyon and the red-croſſe knight.

XVI.

Is *not enough*—] ARE not four quarters of a man ſufficient, without ſword or ſhield, to quaile an hoſt? The falſe conſtruction might be got over by ſuppoſing our poet thus intended, *is not enough*, *nonne ſatis eſt*, namely for four quarters of a man, without ſword or ſhield, to quaile an hoſt?

XVII.

—ONCE *I did ſweare.*] Pſ. lxxxix. 34. *I have ſworn* once *by my holineſs*, *i. e.* peremptorily, ἅπαξ ὤμοσα. See critical obſervations on Shakeſpeare, pag. 349.

XVIII.

And wondred in his mind, what mote that monſter make.] Not perhaps *what that monſter Archimago might make of it*: but uſing *monſter* according to the Latin idiom, he may mean, *and he wondered in his mind what might occaſion that prodigy or prodigious appearance*, viz. Archimago's bold word, and the conſequence of it, his miraculous vaniſhing away.

XX.

Each trembling leafe, and whiſtling wind they heare,
As ghaſtly bug does UNTO *them affeare.*] Spenſer corrected this himſelf among the Errata of the preſs, *does* GREATLY *them affeare*. And nothing can be better corrected; we are aſſured 'tis the poet's own correction: but the perſon who had the care of the 2d quarto edition, has omitted this emendation of the poet (for indeed he ſeems never to have ſeen the Errata which Spenſer printed at the end of his 1ſt quarto) and has ſubſtituted the following, much the worſe, reading,

As ghaſtly bug their haire on end does reare.

All the ſubſequent editors follow this reading: But Spenſer's own, is very proper, *Each trembling leaf, every wind they hear, does greatly affeare them*, terrify them: Anglo-S. afæꞃan. fæꞃan. **to terrify or make afraid**: So Shakeſp. Merch. of Venice, Act. II. Sc. I. *This aſpect of mine hath* feared *the valiant*: i. e. made afraid. Again, in Antony and Cleop. Act. II. *Thou canſt not* fear *us Pompey with thy ſails.* i. e. frighten us.

Ibid.

At laſt they heard a horne THAT SHRILLED
cleare
Throughout the wood THAT *ecchoed againe.*] I am perſuaded that Spenſer wrote YSHIRLLED,

At laſt they heard a horne YSHRILLED *cleare*
Throughout the wood that ecchoed againe.

So in Colin Clouts come home again, ver 62.

Whoſe pleaſing ſound YSHRILLED *far about.*

The corruption was plainly owing to the printer's miſtaking *y* for *y*ͭ. So in B. i. C. 2. St. 29.

For golden Phœbus now THAT MOUNTED *hie*—

Spenſer corrected it among the Errata, YMOUNTED. The ſame blunder is in B. vii. C. 7. St. 5.

For with a veile THAT WIMPLED *every where*
Her head and face was hid, that mote to none
appeare.

The printer thought YWIMPLED was Yt WIMPLED.

For with a vaile, YWIMPLED *every where,*
Her head and face was hid that mote to none
appeare.

This correction is very eaſy, and the corruption eaſily accounted for.

XXI.

Downe fell to ground, and crept into a buſh—] This ludicrous image of a coward is perhaps taken from the character of the coward Dametas in his favourite Sydney. Arcad. p. 70. who creeps into a buſh to hide his head from danger.

XXII.

—*Withouten blame or blot.*] *Without blame* ἀμύμων, one of Homer's epithets. He ſeems to have his eye on Solomon's ſong, whilſt he is characterizing his royal miſtreſs. Would he have us too interpret myſtically, as Divines interpret? *Thou art all fair, there is no ſpot in thee,* iv. 7. He ſays in her cheeks the *vermeill red did ſhew,*

Like roſes in a bed of lillies ſhed.

I am the roſe of Sharon and the lillie of the valleys, ii. 1. *My beloved is white and ruddy,* v. 9.

Quale roſae fulgent inter ſua lilia miſtae.
Ov. Am. L. 2. Eleg. 5.

Spargeaſi per la guancia delicata
Miſto color di roſe, e di liguſtri. Arioſt. vii. 11.

The which ambroſial odours *from them threw.*

Milton has the ſame expreſſion, ii. 245.

And his altar breathes
Ambroſial odours *and ambroſial flowers.*

Virg. i. 403. *Ambroſiae odorem ſpiravere.*

I will in this note add ſome other alluſions to Solomon's ſong, that the reader may compare them together, St. 24. *And when ſhe ſpake,*

Sweet words like dropping honey ſhe did ſhed.

Thy lips, O my ſpouſe, drop as the honeycombe: honey and milk are under thy tongue, iv. 11. See above, note on B. i. C. 9. St. 31. — St. 37, 38. *Her legs — like two fair marble pillars.* Sol. Song, v. 15. *His legs are as pillars of marble ſet upon ſockets of fine gold.*

Divines, as I ſaid above, interpret theſe ſongs, as Spenſer would have us interpret his poem, namely, as "a continued allegory;" but there are many expreſſions in them δυσνόητα. The ſubject of this book relates to Temperance: Love is of all paſſions the moſt liable to abuſe; our poet therefore would have us ſpiritualize our love, and contemplate the beauty of his royal miſtreſs, as beauty is the abſtract: for whatever is beautiful, true, harmonious, proportionable, &c. contemplated with the temperate eye of reaſon, muſt more than pleaſe, even for its own ſake: *quia decet, quia rectum, quia honeſtum; etſi nullum eſti conſecuturum emolumentum.*

XXIV.

Her yvorie forhead—] Arioſt. vii. 11.

Di terſo avorio era la fronte lieta.

XXV.

Upon her eyelids many Graces ſate
Under the ſhadow of her even browes] Sonnet xl.

When on each eye-lid ſweetly do appeare
An hundred Graces, as in ſhade, to ſit.

See Spenſer Ecl. vi. ver. 25. with the notes of his friend E. K. *Many Graces.*] "Though "there be indeed but three Graces or *Charites*, ' or at the utmoſt but four; yet in reſpect of "many gifts of bounty, there may be ſaid "more: and ſo Muſæus ſaith, that in Hero's "either eye there ſat a hundred Graces.

Πολλαὶ δ' ἐκ μελέων Χάριτες ῥέον· οἱ δὲ παλαιοὶ
Τρεῖς Χάριτας ψεύσαντο πεφυκέναι. εἷς δέ τις Ἡροῦς
Ὀφθαλμὸς γελόων ἑκατὸν Χαρίτεσσι τεθήλει.

Multae verò exmembris Gratiae fluebant: ſed antiqui tres Gratias eſſe ſunt mentiti: alteruter vero Herûs oculus ridens centum gratiis pullulabat.

Ariſtoenetus καὶ τοῖς ὄμμασι Χάριτες, οὐ τρεῖς, καθ' Ἡσίοδον, ἀλλὰ δεκάδων περιχορεύει δέκας. *Et circa oculos Gratiae, non tres, ſecundum Heſiodum, ſed decies denae tripudiant.*

XXVI.

Was hem'd with golden fringe.] This is the firſt inſtance in our poet of leaving his verſe imperfect and broken: other inſtances of theſe hemiſtiques or half verſes, the reader will find in C. 8.

St. 55. B. iii. C. 4. St. 39. So again, C. 6. St. 26.

To ſeek the fugitive.

But this verſe is thus left only in the old quarto but filled up in the other editions,

To ſeeke the fugitive both farre and nere.

There is but one more inſtance in this large work, viz. B. iii. C. 9. St. 37.

Cowley in his notes on the firſt book of his own epic poem, ſays, that none of the Engliſh poets have followed Virgil in this liberty, which he thinks looks both natural and graceful.—I am ſurpriſed Cowley ſhould have forgotten Spenſer: Phaer likewiſe in his tranſlation of Virgil, has, in imitation of the poet he tranſlates, ſeveral hemiſtiques.

XXVII.

Below her ham her weed did ſomewhat trayne.] This picture is the ſame as that of Diana, as repreſented in ſtatues or coins, or poetical deſcriptions. Conſult Spanhiem in his notes on Callimachus, pag. 134, 135.

καὶ ἐς γόνυ μέχρι χιτῶνα
ζώννυσθαι λεγνωτόν. Call. in Dian. ver. ii.

I am apt to think our poet had likewiſe in view the Amazonian dreſs of Pyrocles in his learned friend's Arcadia, pag. 42. *Upon her body ſhe wore a doublet of ſkye-colour ſatin, covered with plates of gold, and as it were nailed with precious ſtones, that in it ſhe might ſeem armed; the nether part of her garment was full of ſtuff, and cut after ſuch a faſhion, that though the length of it reached to the ankles, yet in her going one might ſometimes diſcerne the ſmall of her leg, which with the foot was dreſſed in a ſhort pair of crimſon velvet buſkins, in ſome places open (as the ancient manner was) to ſhew the fairneſs of the ſkin.*

XXXIX

Her daintie paps, which like young fruit in May
Now little gan to ſwell.] *Thy breaſtes are like to cluſters of grapes.* Sol. Song. vii. 7. *Thy breaſtes ſhall be as cluſters of the* VINE. I will hence take occaſion to correct and explain Chaucer in the Merchant's tale, 1655, where he imitates ſome paſſages of Solomons Song.

Riſe up my wife, my love, my lady fre,
The turtles voice is herd, my lady ſwete,
Winter is gone with all his rainis wete:
Come forth now with thyn eyin columbine; (*i. e.* doves eyes. Song Sol. 15. and v. 12.)
How fairer ben thy breſtis then is wine (read, *vine*, viz. the cluſters of the vine. vii. 8.)

But I don't think (though the reader is to think for himſelf) that Spenſer followed literally, though he might allegorically, this myſtical ſong; he as a poet, takes and leaves and alters as he thinks proper: ſo that by *young fruit in May, &c.* he may intend not cluſters of grapes, but unripe apples: and this expreſſion Arioſto uſes deſcribing Alcina's beauties, Canto vii. 14.

Bianca neve è il bel collo, e'l petto latte;
Il collo è tondo, il petto è colmo, e largo;
Due pome acerbe, *e pur d' avorio fatte*
Vengono, e van, come onda al primo margo.——

Due pome acerbe, two unripe apples; *young fruit in May.*

La virginella ignude
Scopria ſue freſche roſe,
C'hor tien nel velo aſcoſe,
E le poma *del ſeno* acerbe, e crude.
L' Amint. di Taſſ. Act 1. Sc. ult.

Sydney's Arcad. p. 51. *And the apples methought fell down from the trees to do homage to the apples of her breaſt.* See Ariſtænet. Epiſt. iii. L. 1. and Epiſt. vii. L. 2. περικρατῶν ὀμφάκια τὰ στέρνȣ μῆλα, *manu prehendens acerba poma pectoris.* So the place ſhould, I think, be rendered and red. Ariſtoph. Eccleſ. ver. 898. τὸ τρυφερὸν ἐπὶ τοῖς μήλοις ἐπανθεῖ, *voluptas effloreſcit in earum malis,* i. e. *papillis.* Vide Lyſiſtrat. ver. 155. The rude Swain in Theocr. Id. xxvii. 49. uſes the ſame expreſſion,

ΜΑΛΑ τὶα πρώτιστα [lege πράτιστα] τάδε χνοάοντα διδάξω.

Mala tua primùm haec floreſcentia cognoſcam.

XXX.

Her yellow lockes — about her ſhoulders—] Our poet paints at large his royal dame, and ſhe was not diſpleaſed to hear praiſes even of her perſon, if fame ſays true: to adorn her he has ſpoiled all his brother poets of their images.

Namque humeris de more habilem ſuſpenderat arcum
Venatrix, dederatq; comam diffundere ventis,
Nuda genu, nodoque ſinus collecta fluentes.
Virg. i. 318.

Such as Diana by the ſandy ſhore
Of ſwift Eurotas, or on Cynthus greene——

The ſandy ſhore of ſwift Eurotas—is for the ſake of the repetition of the ſame letter, which he is wonderfully fond of—

Qualis in Eurotae ripis aut per juga Cynthi
Exercet Diana choros— Virg. i. 498.

See above the ſame alluſion differently applied, B. i. C. 12. St. 7.

Or as that famous queen
Of Amazons——
Vel qualis equos Threiſſa fatigat
Harpalyce. Aen. i. 320.

Quales Threïciae cùm flumina Thermodontis
Pulſant, et pictis bellantur Amazones armis:
Seu circum Hippolyten, ſeu cum ſe martia curru
Pentheſilea refert. Aen xi. 659.

Her addreſſing Trompart, is taken from Venus' addreſſing Aeneas, and Achates,

Hayle, groome, didſt not thou ſee——

Ac prior, heus, inquit, juvenes—— Aen. i. 325.

Trompart's Anſwer.

O goddeſſe, for ſuch I thee take to bee
For neither doth thy face terreſtial ſhew,
Nor voyce ſound mortall——

Aeneas' anſwer,

O, quam te memorem, virgo, namque haud tibi vultus
Mortalis, nec vox hominem ſonat: O dea, certe.

XXXII.

Or as that famous queene
Of Amazons, whom Pyrrhus did deſtroy,
The day that firſt of Priame ſhe was ſeene,
Did ſhew herſelf in great triumphant joy,
To ſuccour the weak ſtate of ſad afflicted Troy.] That Pentheſilea was ſlain by Pyrrhus, was admitted as a truth, and told as ſuch, by all the romance writers: it would be unpardonable therefore forSpenſer in his fairy tale, to have contradicted either them or his admired patron Sir Philip Sydney. *Impute to the manner of my country, which is the invincible land of the Amazons: myſelf neice to Senicia, queen thereof, lineally deſcended of the famous Pentheſilea, ſlaine by the bloody hand of Pyrrhus.* And ſo Dares Phryg. de bello Troj. Cap. xxxvi. *Penteſilea Neoptolemum ſauciat: ille, dolore accepto, Amazonum ductricem Penteſileam obtruncat.*

Prior improba Pyrrhum
Pentheſilea premit——

dumque elicit enſem
Altius impreſſum, laevam mucrone papillam
Tranſadigit Pyrrhus: ſic imperioſa virago
Digladiata ruit.
Joſeph. Iſcan. de bell. Troj. iv. 646.

And Pyrrhus——
Towarde this queene faſte gan him rape,
To be avenged whatſoever fall.——
And Pirrhus ſworde was ſo ſharpe whet,
That ſodaynly of her arme he ſmet.—
So that this queene fel down dead anon.
Lydgate, B. iv.

Caxton, in the wars of Troy (tranſlated from Dares) has a whole chapter, "How the queene "Panthaſile cam from Amazonne with a "thouſand maydens to the ſocoure of Troye. "And how ſhe bare her vaylantly, and ſlewe "many Grekis, and after was ſhe ſlayne by "Pyrrhus the ſone of Achilles."

XXXIV.

At which ſad STOWRE,
Trompart forth ſtept, to ſtay the mortall chaunce,
Out crying, O whatever heavenly powre,
Or earthly wight thou be, withhold this deadly HOWRE.] There are many inſtances given in theſe notes of words getting out of their proper places; and methiuks the ſame error is to be found here.

At which ſad HOWRE.
Trompart forth ſtept.

At which ſad and critical moment of time Trompart ſtept forth; crying out, O whether thou be a goddeſs or mortal creature,

Withhold this deadly STOWRE.

Withhold this fight, aſſault, &c. which will prove fatal to my maſter.

XXXVI.

She *gins her feathers fowle diſfigured,*
Proudly to prune.] *She* is elegantly repeated, which has been already noticed.

—*To prune*, is to ſet in order, a Gall. *brunir, polire. to prune vines*, has another meaning, and is from another original. This I mention to vindicate a reading in Shakeſpeare, K. Henry iv. Act. 1 Sc. 1.

Which makes him prune *himſelf, and briſtle up*
The creſt of youth againſt your dignity.

The conſtruction of the verſes juſt above is, *not caring how ſhe diſordered her gay painted plumes*, in order *to ſave her ſilly life*—

XXXVII.

All haile, Sir knight, and well may thee befall,
As all THE *like, which honour have purſewd*] The addreſs and turn of the ſentence plainly requires,

As all THEE *like, which honor have purſew'd.*

XXXVIII.

To whom he thus, O faireſt under ſkie,
Trew be thy words, and worthy of thy praiſe,
That warlike feats doeſt *higheſt glorifie.*] The conſtruction of theſe words ſeems hard: but change *doeſt* into *does*; and Braggadochio's anſwer is characteriſtick of himſelf: *and he is worthy of thy praiſe that* DOES *higheſt glorifie warlike feats*: including himſelf in the number, as is plain from what follows. This reading adds much to the humour of this epiſode: and let it here be obſerved by the bye that Spenſer has many characters, ſpeeches and repreſentations of humour throughout his poem.

LX.

But who his limbs with labours, and his mind
Behaves with cares—] Here is an inſtance of *behaves*

haves uſed in its primitive ſenſe, Germ. haben. Anglo-S. habban. ȝehabban, to poſſeſs, uſe or occupy : Somn. *Who behaves*, employes, uſes &c. *his limbs with labour*, *and his mind with cares*, i. e. with ſtudy, and thought: as *cura* is uſed in Latin. This is what Xenophon calls, ἁι διὰ καρτερίας ἐπιμέλειαι. Compare this Stanza, and the following, with Taſſo, Canto xvii. St. 61.

XLI.

Before her gate high God did ſweat ordaine,
And wakefull watches ever to abide:
But eaſie is the way—] Ετι δὲ ἁι μὲν ῥαδιȣργίαι, ϗ ἐκ τȣ̃ παραχρῆμα ἡδονὰι, ȣ̎τε σώματι ἐυεξίαν ἱκανάι ἐισιν ἐργάζεσθαι, ὥς φασιν ὁι γυμναςὰι, ȣ̎τε ψυχῆ ἐπιςήμην ἀξιόλογον ȣ̉δεμίαν ἐμποίȣσιν· αἱ δὲ διὰ καρτερίας ἐπιμέλειαι τῶν καλῶν τε κἀγαθῶν ἔργων ἐξικνεῖσθαι ποιȣ̃σιν, ὥς φασιν ὁι ἀγαθὸι ἄνδρες. Λέγει δὲ πȣ ϗ Ησίοδȣς,

Τὴν μὲν γὰρ κακότητα ϗ ἰλαδὸν ἐςιν ἑλέσθαι
Ρηϊδίως, λείη [male apud Hes. ὀλίγη] μὲν ὁδὸς, μάλα δ' ἐγγύθι ναίει
Τῆς δ' ἀρετῆς ἱδρῶτα Θεὸι προπάροιθεν ἔθηκαν
Αθανατοι· μακρὸς δὲ ϗ ὄρθιος οἶμος ἐπ' ἀυτὴν
Καὶ τρηχὺς τὸ πρῶτον· ἐπὴν δ' ἐις ἄκρον ἵκηται, [lege omnino ἵκηαι]
Ρηϊδίη δ' ἤπειτα πέλει, χαλεπή περ ἐȣ̃σα.

Μαρτυρεῖ δέ ϗ Επίχαρμος ἐν τῷδε,

Τῶν πόνων πωλȣ̃σιν ἡμῖν πάντα τἀγαθ' ὁι Θεόι.

Καὶ ἐν ἄλλῳ δὲ τόπῳ φησὶν,

Ω πονηρὲ σὺ,
Μή μοι τὰ μαλακὰ μώεο, μὴ τὰ σκλῆρ' ἔχῃς. Ξεν. Απομ. Βιϐ. ϐ'.

Did ſweat *ordain* —*ſweat* is the ſame word as Heſiod's ἱδρῶτα, for prefix the letter *S* before it, and you have the very word.

XLII.

Thought in his baſtard arms—] See note on B. i. C. 6. St. 24.

XLIII.

Ne card he greatly for her preſence vayne.] i. e. uſeleſs; her preſence was of no ſervice or uſe to him. Though *vayne* may be here uſed according to its more common ſignification, and joined with *He*, i. e. nor did he vain man, &c. See note on the introduction to this book, St. 3. where the adjective is placed laſt in the verſe.

Ibid.

Depart to woods untoucht, and leave ſo proud diſdayne?] Untoucht, *intacta*. Catull. in Carm. Nuptial. *Sic virgo dum* intacta *manet*. Horat. L. i. Od. 7. *intactae Palladis*. — *and leave ſo proud diſdayne*, i. e. and leave ſo proud a diſdain behind her: or, and leave us ſo diſdainfully.

XLV.

That earthly thing may not my courage brave
Diſmay with feare, or cauſe ON *foote to flie.*] So the 1ſt and 2d quarto's. But the folio's, 1609, 1617, (as indeed the ſenſe requires) — ONE *foote to flie.*

CANTO IV.

Argument. *Delivers Phedon*—this is wrongly printed inſtead of *Phaon*, See below St. 36. And ſo the firſt quarto reads in both places. The ſecond quarto and folios read *Phedon*.

I.

IN brave pourſuit of honourable deed,
There is I know not what great difference
Between the vulgar and the noble ſeed] Spenſer opens his Canto, generally, with ſome moral reflection, or ſentiment, ariſing from the ſubject; as Berni and Arioſto did before him in their more romantick poems. This unſkilful and bragging chevalier gives a proper occaſion to our poet of paying a handſome compliment to the Maſter of the Horſe in the court of the Fairy Queen. — We muſt not, however, forget the expreſſions, *There is I know not what great difference*, Spenſer muſt be tranſlated to underſtand him, *Neſcio quod diſcrimen magnum eſt. Between the vulgar,* τὸν ἀφυῆ, *and the noble ſeed,* τὸν ἐυφυῆ, ſee Plato Repub. v. and the ſtoical definition of Ευφυΐα in Diogenes Laertius. *As feats of arms and love to entertain*: here the rhime comes in to hinder perſpicuity; *as for inſtance to entertain feats of arms and love*: *to entertain*, to admit and honourably receive: a metaphor from receiving a gueſt. *But chiefly ſkill to ride*— to manage the ſteed and to ride well, was in high eſtimation in Queen Elizabeth's reign: ſo it was among the Perſians in the times of Cyrus, and among the Romans in the times particularly of Julius and Auguſtus Cæſars.

III.

He ſaw from far or ſeemed for to ſee.]
Aut videt aut vidiſſe putat. Virg. vi.

Some belated peaſant ſees,
Or dreams he ſees. Milt. i. 783.

IV.

Her OTHER LEG *was lame that ſhe no'te walke.*] Litterally from Homer, Il. ϐ' 217.

Φολκὸς ἔην, χωλὸς δ' ἝΤΕΡΟΝ ΠΟΔΑ.

Heſychius, Ἕτερον πόδα· τὸν ἕνα πόδα, τὸν εὐώνυμον. alluding to this paſſage of Homer: *it means,* ſays Heſychius, *one of his legs, or rather his left leg.* The late learned Editor of Heſychius, did not ſee the alluſion. Now ἕτερος is uſed ſometimes for *left*, and what is left-handed is unlucky.

Δάιμων δ' ἕτερος,
Ες κακὸν τρέψαις ἐδαμα —
σατό νιν.

Daemon vero alter [i. e. *laevus, malus*] *ad malum qui impulerat, perdidit eam.* Pindar, Πυθ. γ' ver. 62. So ἑτέρα χεὶρ, is the left hand, in Plato de Repub. pag. 439. Edit. H. St. Ἄλλη μὲν ἡ ἀπωθοῦσα χεὶρ, ἑτέρα δὲ ἡ προσαγομένη. And *her other leg:* means here, as in Homer, the left leg. The picture of this *wicked hag*, is the picture of *Occaſion*, in Phaedrus; which has been likewiſe noticed by the author of the remarks on Spenſer.

Curſu ille volucri pendens in novacula
Calvus, comoſa fronte, nudo corpore,
Quem ſi occuparis, teneas; elapſum ſemel
Non ipſe poſſit Jupiter reprehendere;
Occaſionem rerum ſignificat brevem.
Effectus impediret ne ſegnis mora,
Finxere antiqui talem effigiem Temporis.

Compare likewiſe the Epigram in the Anthologia, pag. 346. Ἐις τὸν Καιρόν. which is thus to be pointed.

Η δὲ κόμη, τί κατ' ὄψιν; Ὑπαντιάσαντι λαβέσθαι
  Νη Δία. Τἀξόπιθεν πρὸς τί φαλακρὰ πέλει;
Τὸν γὰρ ἅπαξ πτηνοῖσι παραθρέξαντά με ποσσὶν
  Ὅυτις ἔθ' ἱμείρων δράξεται ἐξόπιθεν.

Coma autem, quid in fronte? ut obvius prehandat
  Sane. Partes capitis averſae quapropter calvae
    ſunt?
Quippe ſemel alatis praetermiſſum me pedibus
  Nemo jam quantumvis cupidus reprehendet.

The *madman* here, is *Furor*, the ſon of Occaſion: See below, St. 10. *furor* comes from φύρειν, *quia furentes omnia turbant, confundunt, miſcent.*

Who all on fire ſtreightway —
With beaſtly brutiſh rage gan him aſſay —

And Cicero, Tuſc. Diſput. iii. 5. defines *furor, mentis ad omnia caecitas.* i. e.

Whiſt reaſon blent through paſſion nought deſcride.

Furor in Greek is Θυμὸς, and thus thoſe verſes of Euripides are to be interpreted, which ſo much pleaſed, and are ſo often cited by the Philoſophers,

Καὶ μανθάνω μὲν οἷα τολμήσω κακά·
ΘΥΜΟΣ δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
Ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.

Et intelligo quidem qualia ſint ea mala quae ſum auſura: ſed FUROR *eſt potentior meis conſiliis, qui quidem hominibus cauſa eſt maximorum malorum.* Eurip. Med. ver. 1078.

Quae memoras ſcio
Vera eſſe, nutrix: ſed FUROR *cogit ſequi*
Pejora: vadit animus in praeceps ſciens,
Remeatque, fruſtra ſana conſilia appetens.
Senec. in Hippol. ver. 177.

Horace very boldly has tranſlated this word, Θυμὸς, *mens,*

Qui non moderabitur irae,
Infectum volet eſſe, dolor quod ſuaſerit et MENS.
Horat. Epiſt. i. ii. 60.

Other poets prefix ſome epithet, when taken in this ſenſe;

Mens mala, dira, inſana, &c.

Furor here broken looſe is according to the deſcription of this madman in Petronius.

Quos inter Furor abruptis ceu liber habenis
Sanguineum late tollit caput——

Furor is deſcribed by Virgil as bound: compare Homer Il. v. 385, where Mars the furious god of war is ſaid to have been impriſoned and bound in chains. Hence Virgil took his hint, as likewiſe from a picture of Apelles, mentioned by Pliny, Nat. Hiſt. Lib. 35. pag. 697. Edit. Hard.

FUROR *impius intra*
Saeva ſedens ſuper arma, et centum vinctus ahenis
Poſt tergum nodis, fremit horridus ore cruento.
Aen. i. 298.

Chiuderà Marte, ove non veggia luce:
E ſtingera al FUROR *le mani al dorſo.*
Arioſto. iii. 45.

The poets often mention *Furor* as a perſon and an infernal imp.

Tum torva Erinnys ſonuit et caecus FUROR,
Horrorque, & una quidquid aeternae creant,
Celantque tenebrae. Oedip. ver. 590.

veniat inviſum Scelus,
Suumque lambens ſanguinem Impietas ferox,
Errorque, et in ſe ſemper armatus FUROR.
Hercul. Fur. ver. 96.

V. *And*

V.

And ever as ſhe went, her toung did walke—] The uſual phraſe is, *her tongue did run*: but the rhime required it otherwiſe, and 'tis to be defended as a catachreſtical expreſſion.

IX.

Still called upon *to kill him in the place.*] Acts vii. 59. *And they ſtoned Stephen* calling upon, *and ſaying, Lord Jeſus receive my ſpirit.* ϗ ἐλιθοβόλȣν τὸν Στέφανον ΕΠΙΚΑΛΟΥΜΕΝΟΝ ϗ λέγοντα, κύριε Ιησȣ̃ δέξαι τὸ πνεῦμά μȣ.

X.

He is not, *ah, he is not ſuch a foe.*] Spenſer corrected it himſelf, among the errata added to the 1ſt edition in quarto, *not*.

XI.

The bankes are overflowne when ſtopped is the flood.] The river runs on in its uſual courſe, unleſs you ſtop it, but ſtopped it rages and overflows its banks: ſo try not to ſtop this madman in his career, but begin firſt with Occaſion, the root of all wrath.

Dum FUROR *in curſu eſt currenti cede* FURORI.
Difficiles aditus impetus omnis habet.
Ovid Rem. Am. 119.

He ſeems likewiſe to have Ovid in view, where he deſcribes Pentheus; the verſes are ſo well turned and the deſcription ſo maſterly that I cannot help tranſcribing them.

Fruſtraque inhibere laborant.
Acrior admonitu eſt; irritaturque retenta
Et creſcit rabies; remoraminaque ipſa nocebant.
Sic ego torrentem, quâ nil obſtabat eunti,
Lenius, et modico ſtrepitu decurrere vidi:
At quacunque trabes obſtructaque ſaxa tenebant,
Spumeus, et fervens, et ab objice ſaevior ibat.

XII.

—*her ungratious* tong.] So Spenſer ordered it to be written among the Faults eſcaped in print: before it was printed *tongue*. You ſee what care he took that even the letters ſhould anſwer, as well as their jingling terminations.

XV.

With hundred yron chaines he did him bind.] *Hunc fraenis, hunc tu compeſce* CATENA, ſays Horace, ſpeaking of this ſame perturbed ſtate of mind, repreſented by this monſter Furor. So Juvenal, S. viii.

— *Pone irae fraena modumque.*

See note above on St. iv.

XVII.

Fayre Sir, quoth he —] The following ſtory which this young man tells, is taken from the fifth book of Orlando Furioſo: Harrington, who tranſlated Arioſto, mentions that this ſtory too was written by Mr. Turbervill. Part of the tale Skakeſpeare has formed into his play called *Much Ado about Nothing*.

Ibid.

So me weake wretch, of many weakeſt wretch,
Unweeting, and unware of ſuch miſhap,
She brought to miſchiefe through her guileful trech,
Where this ſame wicked villein did me wandring ketch.] Thus altered in the 2d quarto, and manifeſtly by Spenſer's direction,

So me weake wretch, of many weakeſt one,
Unweeting and unware of ſuch miſhap,
She brought to miſchiefe through occaſion,
Where this ſame wicked villain did me light upon.

Through occaſion is very rightly added, the whole epiſode and allegory plainly requiring it.

XVIII.

With whom from tender dug of commune nourſe
Attonce I was upbrought—] He ſeems to allude to the Italian phraſe, which calls a foſter brother, *fratello di latte*. 'Tis not to be paſſed over likewiſe, that the Iriſh, in particular, look upon their foſter brothers in a higher degree of friendſhip and love, than their own brothers; which Spenſer takes notice of in his view of Ireland. This conſideration makes the pathos more ſenſibly affecting.

XX.

My friend, hight Philemon, I did partake—] i. e. I made partaker. Nothing can excuſe this breaking through all rules of meaſure; Spenſer ſhould have written,

My friend, Philemon hight———

Below, St. 39, 30. He errs the ſame error thrice,

Confeſt how Philemon *her wrought to chaunge her weede.*

To Philemon, *falſe faytour* Philemon.

The following is equally as bad,

Great Ganges and immortal Euphrătes.
B. v. C. 11. St. 21.

If authorities can excuſe, I could bring many like inſtances from the old poets, who paid no regard to proper names, whether long or ſhort; but meaſured them by ſyllables, not quantity. But I hope, in this one reſpect, no moderns will ever imitate them.

XXIV.

Saying, he now had boulted all the floure.] Sifted the whole affair; bolted it all to the very bran.

But I ne cannot boulte it to the brenne.
Ch. in the Nonnes Prieſt's tale 1281.

i. e. I cannot ſift it, examine it thoroughly. Hence comes *Bolting*, an exerciſe of Gray's-Inn, ſo named from ſifting or examining into ſome law points.

XXV.

Who glad to' emboſom his affection vile.] Who glad to cheriſh *(in ſinu complecti)* his vile affection.

Ibid.

Pryene, ſo ſhe hight.] Her name in Orlando Furioſo, is Dalinda; in Shakeſpeare Margaret. But as Spenſer varies in his names, ſo he varies likewiſe in many other circumſtances from the original ſtory.

XXIX.

And chawing vengeaunce.] And chawing the cud, ruminating upon vengeance.

XXXIV.

Moſt wretched man,
That to affections does the bridle lend:
In their beginnings, &c.] *Affections*, i. e. paſſions. So the Latin, *affectus*. The thought is the ſame as in Seneca,

Quiſquis in primo obſtitit
Repulitque amorem, tutus ac victor fuit.
Qui blandiendo dulce nutrivit malum,
Sero recuſat ferre, quod ſubiit, jugum.
Hippolyt. ver. 131.

Preſently after,

Strong wars they make and cruell batt'ry bend
Gainſt fort of reaſon—

This is preparing you before-hand for the Caſtle and Fort, wherein the Soul, Reaſon, and Wiſdom, dwells; more minutely deſcribed, B. ii. C. 9. St. 10. and C. 11. St. 5.

XXXV.

Wrath, gealouſie, griefe, love, do thus expell.] i. e. Do thou thus expell.—Preſently after, *The monſter filth did breede*, i. e. The fire did breed of ſparks, the weed [gealouſie] of a little ſeed, the flood of ſmall drops, the monſter [love] of filthineſs.—*Do thus delay*, i. e. See that thou doſt thus delay, put off, take away, &c. The whole Stanza is very pretty, and worth a little attention.

XXXVI.

Leaſt worſt *betide thee*—] It ſhould have been printed, *worſe*.

XXXVII.

Which mingled all with ſweat did dim his eye.] i. e. Did dim his countenance, quite alter his features, *pars pro toto*.

XXXIX.

Yet mildly him to purpoſe *anſwered.*] i. e. to diſcourſe with him. See the Gloſſ. in *Purpoſe*. He anſwers mildly: *Varlet*, therefore, in the following Stanza, is not to be taken in its modern, but ancient ſignification: for our poet is all ancient.—The reader at his leiſure may conſult Menage in *Valet*; and Junius in *Vaſſal*.

XLI.

Howe hight he then, ſaid Guyon, *and from whence?*] I have printed it, *How hight he*, then ſaid Guyon, *and from whence?* i. e. Then Guyon anſwered and ſaid, *How is he called, and from whence came he?* To whom Atin, *His name is Pyrochles*, &c.

τίς; πόθεν εἰς ἀνδρῶν;
Hom. Od. ξ 187. & τ′ 105.

Qui genus? unde domo? Virg. viii. 114.

——*Unde domo? quis?*
Horat. Epiſt. i. viii. 53.

Ibid.

Acrates SONNE *of Phlegeton and Iarre;*
But Phlegeton is SONNE *of Herebus and Night;*
But Herebus SONNE *of Aeternitie is hight.*] The ſecond verſe, which is broken looſe from his fellows, is very eaſily reduced to his priſtine ſtate and regularity, by our eaſy accounting for that ſource of perpetual error, which runs through the printing of Spenſer's poem: We have printed the word in capitals to ſhew the reader what we have ſo often mentioned, namely, the printer's eye being caught by ſome word above or below: I make no doubt therefore myſelf but that Spenſer gave it,

But Phlegeton, of Herebus and Night.

The conſtruction is very eaſy and natural, *both which are the ſons of Acrates and Deſpight, Acrates ſon of Phlegeton and Jarre, but Phlegeton of Herebus and Night; and Herebus ſon of Aeternity is hight.* The two BUTS likewiſe ſeem a printer's manufacture and blunder.

Both which arre,
The ſonnes of old Acrates and Deſpight,
Acrates ſonne of Phlegeton and Jarre;
But Phlegeton of Herebus and Night:
And Herebus ſonne of Aeternitie is hight.

See their genealogy, which I have drawn up in a note on B. i. C. 5. St. 20. *Aeternitie* is mentioned in Boccace, *ſequitur de Aeternitate, quam ideo veteres Demogorgoni ſociam dedere, ut is qui nullus erat videretur aeternus; quae quid ſit ſuo ſe ipſa pandit nomine—de illa ſic Claudianus,*

Eſt ignota procul, noſtraeque impervia menti,
Vix adeunda deis, annorum ſqualida mater,
Immenſi ſpelunca aevi, &c.

Phlegeton according to Spenſer is the ſon of Erebus and Nox: according to Boccace, *Flegeton* in the ſon of Cocytus: and mentioned as an infernal river and deity in Virgil, vi. 265.

Dii quibus imperium eſt animarum, umbraeque ſilentes
Et Chaos et PHLEGETHON——

Again alluding to its etymology, vi. 550.

Quae rapidus flammis ambit torrentibus amnis
Tartareus PHLEGETHON, *torquêtque ſonantia ſaxa.*

Milton ſpelt it as Spenſer did, tho' ſince altered in the latter editions,

Fierce PHLEGETON
Whoſe waves of torrent fire inflame with rage.
ii. 580.

You ſee then how proper this fiery infernal deity is the ſuppoſed father of Acrates. *Jarre* is the *Litigium* of Boccace, the Ἔρις of Homer and Heſiod, and the *Diſcordia* of Virgil, viii. 702.

Et ſciſſâ gandens vadit Diſcordia *pallâ.*

Acrates, (Ἀκρατὴς) and *Deſpight* (*diſpetto*, malice, ill-will, &c.) are not mentioned particularly by the mythologiſts, but they may be included under thoſe vile affections of the mind, which are ſaid to be the offspring of Night and Erebus. The ſonnes of *Acrates* and *Deſpight*, are *Cymochles* and *Pyrochles*, the former has his name from Κῦμα *non modo fluctus ſed et variorum malorum frequentia, et* κλέος *gloria*: meaning one who ſeeks for vain honours in a ſea of troubles: *Pyrochles,* from πῦρ *ignis et* κλέος *gloria.*

XLII.

ATIN.] The ſquire of Pyrochles, the ſtirrer up of ſtrife, and revenge. He has the ſame name of a goddeſs, whom Homer mentions, and who had juſt the ſame offices allotted her.

—Ἄτη, ἣ πάντας ἀᾶται.

CANTO V.

Argument. This I have printed from the 1ſt quarto: the 2d and folios read thus,

AND Furors chayne unbinds,
Of whom ſore hurt for his revenge
Attin Cymochles finds.

I.

Then ſtubborn perturbation—
To which right well the wiſe do give that name,
For it the goodly peace of ſtayed mindes,
Does overthrow.] *Perturbatio, à perturbando,* for it does overthrow the peace of the mind. *To which right well* the wiſe *do give that name:* Cicero Tuſc. Diſp. iii. 11. *Perturbatio, animi motus, vel rationis expers, vel rationem aſpernans, vel rationi non obediens: iſque motus aut boni aut mali opinione excitatur.* iv. 15. *Perturbationes, quae ſunt turbidi animorum concitatique motus, averſi à ratione et inimiciſſimi menti vitaeque tranquillae.* De Finib. iii. 11. *Nec vero perturbationes animorum, quae vitam inſipientium miſeram acerbamque reddunt, quas Graeci* πάθη *adpellant (poteram ego verbum ipſum interpretans, morbos adpellare, ſed non conveniet ad omnia: quis enim miſericordiam, aut ipſam iracundiam, morbum ſolet dicere? at illi dicunt* πάθος. *Sit igitur perturbatio, qua nomine ipſo vitioſa declarari videtur) nec hae perturbationes vi aliqua naturali moventur: omneſque ſunt genere quatuor, partibus plures, aegritudo, formido, libido, quamque Stoici communi nomine corporis & animi* ἡδονὴν *adpellant, ego malo laetitiam adpellare, quaſi geſtientis animi elationem voluptuariam. Perturbationes autem nulla naturae vi commoventur, omniaque ea ſunt opiniones ac judicia levitatis: itaque his ſapiens ſemper vacabit.* We may find all theſe four perturbations characterized by Spenſer, *Aegritudo* i. e. Sorrow and diſcomfort, exemplified in the mother of the babe with the bloody hand: *Formido,* in Braggadochio and Trompart:

part. *Libido*, in Cymochles and Acraſia. Ἡδονὴ i. e. *laetitia*, *ſeu geſtientis animi elatio voluptuaria*, in Phaedria.

Ibid.

His owne woes author, whoſo bound it findes,
As did Pirrhocles, *and it willfully unbindes.*]

Spenſer, among the errors of the preſs prefixed to his firſt edition, ordered this wight's name to be ſpelt *Pyrochles*; I have obeyed his orders in this edition, and have altered it accordingly above C. 4. St. 41, 45. and below C. 5. St. 8. 16. 19. 20. 21. 25. 36. 38. The conſtruction of this paſſage is: ‘ He is the author of ‘ his own woes, whoſoever finds perturbation ‘ bound or reſtrained, and wilfully unbinds it, ‘ as here acted Pyrochles.’

II.

And formed yre.] See note on B. i. C. 5. St. 28.

V.

Diſleall *knight whoſe coward* corage *choſe*—] This is ſpelt from the Italian, *diſleale*; 'tis a frequent expreſſion in romance writers, and carries with it the higheſt affront; perfidious, falſe, treacherous, &c. *Corage* is heart or mind: *coragium* in the baſe latinity was uſed for *cor*.

Thereby thine armes ſeem *ſtrong, but manhood frayl.*

Perhaps he wrote,

Thereby thine arm ſeems *ſtrong, but manhood frayl.*

And in the concluding verſe of the Stanza,

If wonted force and fortune do me not *much fayl,*

This is altered in all the editions, but the firſt, into.

—doe not much me fayl.

To make the accent fall ſtronger on *me*, I would rather read,

If wonted force and fortune doe not me *much fayl.*

VII.

Tho hurling high his yron braced arme,
He ſmote—
Yet there the ſteele ſtayd not, but inly bate
Deepe in his fleſh.]

Read as one word, *yron-braced*: then hurling aloft his arm which was braced about with iron armour, πλῆξεν ἀνασχόμενος. Hom. Il. γ'. 362. φασγάνῳ, ἀΐξας. Il. κ'. 456. *corpore toto Alte ſublatum conſurgit Turnus in enſem*. Virg. xii. 729 *And high advancing his blood thirſtie blade*. B. i. C. 8. St. 16.

Yet there the ſteele ſtaid not, but inly bate—

i. e. did bite. As *ate* from *eat*: *taught* from *teach*: ſo BATE from *bite*: though the rhime may excuſe, yet 'tis to be defended from analogy; he ſays juſt above, St. 4. *the ſharpe ſteele* bitt *not*. This expreſſion he uſes very often,

The cruel ſteel ſo greedily doth bite,
In tender fleſh— B. i. C. 5. St. 9.

His BITING *ſword*, B. i. C. 7. St. 48. MORDACI *ferro*. Hor. L. iv. Od. 6. So his friend Sydney, Arcad. p. 255. *His enemies had felt how ſharp the ſword could* bite *of Philoclea's lover*.—But it is endleſs to cite ſimilar places.

VIII.

Or ſtrike, or hurtle *rownd in warlike gyre.*] This word is corrupted in all the editions except the firſt. See the Gloſſary. *To hurtle rownd in warlike gyre*, is to ſkirmiſh wheeling round the foe, trying to ſtrike him with advantage.

Or da un lato, or da un' altro il va tentando,
Quando di quà, qua ndo di là s'aggira.
Arioſto. xlv. 74.

L'uno, e l'altro s'aggira, e ſcuote, e preme.
Arioſto. xlvi. 131.

IX.

But yielded paſſage to HIS *cruell knife:*
But Guyon in the heat of all HIS *ſtrife*
Was wary wiſe—]

I would rather read, THIS *ſtrife*, this fight between them. *Knife* comes from ξίφος, and is uſed in the ſame ſenſe by our old poets: but I have mentioned this already.

Ibid.

And falſed oft his blowes t'illude him with ſuch bayt.] *i. e.* he made feints; he *falſified* his thruſt in fencing by making feigned paſſes. Chaucer ſays of Creſeide, *ſhe falſed Troilus*. L. v. 1053. i. e. ſhe acted falſely by, ſhe deceived Troilus. From the Ital. *Falſare*.

He traverſeth, retireth, preſſeth nie,
Now ſtrikes he out, and now he falſifieth.
Fairfax. vi. 42.

X.

Like as a lyon, whoſe imperial powre,
A proud rebellious unicorne defyes—
HE *ſlips aſide—*]

Ille, ὅγε. See Bentley on Horace, L. I. Od. 9. Servius on Virg. xiii. 5. Clark on Homer Il. γ' 409. This addition of HE, I have mentioned above.—As to the ſtories told of the fighting of the Lyon and Unicorn, they are fit for children, though told by grave writers. *Rebellious* he calls it, according to what is ſaid in Job xxxix. 10. of the unicorn, and by the commentators: ſee Bochart concerning this creature, and its pretious and wonderful horn. The following is tranſlated from Geſner, “ The unicorn is an enemy to “ lyons; wherefore as ſoon as ever a lyon ſeeth

“ a unicorn, he runneth to a tree for ſuccour, “ that ſo when the unicorn maketh at him, he “ may not only avoid his horn, but alſo deſtroy “ him: for the unicorn in the ſwiftneſs of his “ courſe, runneth againſt the tree, wherein his “ ſharp horn ſticketh faſt: then when the lyon “ ſeeth the unicorn faſtened by the horn, with- “ out all danger he falleth upon him and killeth “ him. Theſe things are reported by a king of “ Aethiopia in a Hebrew epiſtle unto the biſhop “ of Rome.——They ſpeak of the horn as the “ moſt excellent remedy in the world.—There “ was brought unto the king of France, a very “ great unicorn's horn valued at fourſcore thou- “ ſand ducats.” There is an alluſion to this ſtory, told by Geſner, in Shakeſpeare, Julius Caeſar, Act. ii. where Decius characterizes Caeſar as a lover of ſtrange and unaccountable ſtories.

He loves to hear
That unicorns may be betrayd by trees.

XII.

And ſoone his dreadful blade about he caſt.] ROTAT *enſem fulmineum.* Virg. ix. 441.

Ibid.

Then on his breſt his victor foote he thruſt.] This is according to ancient cuſtom. *And it came to paſs, when they brought out thoſe kings unto Joſhua, that Joſhua called for all the men of Iſrael, and ſaid unto the captains of the men of war, which went with him, come near, put your feet upon the necks of them.* Hence figuratively for ſubjection and ſervitude 'tis frequently uſed, Pſ. viii. 8. *Thou haſt put all things under his feet.* See 1 Cor. xv. 25. Heb. ii. 8.

λὰξ ἐν στήθεσι βάς. Pede pectoribus impoſito. Hom. Il. ζ' 65.

ὁ δὲ λὰξ ἐν στήθεσι βαίνων,
τεύχεά τ' ἐξενάριξε ϗ ἐυχόμενος ϝέπος ηὔδα.

Ille autem calcem in pectoribus ponens,
Armaque interfecto exuit, et glorians verbum dixit.
Hom. Il. γ'. 618.

Quem Turnus ſuper adſiſtens—et laevo preſſit pede.
Virg. x. 495.

Tum ſuper abjectum poſito pede nixus et haſta.
x. 736.

Taſſo ix. 80. *Judi lui preme col piede.* Spenſer frequently alludes to this cuſtom; it may not therefore be improper to mention it this once.

Ibid.

Ne deeme thy force by fortunes doome unjuſt
That hath (maugre her ſpight) thus low me laid in duſt.]

See *maugre* in the Gloſſary, where this verſe is explained.

XIII.

For th' equal die of warre he well did know.] See note on B. i. C. 2. St. 36.

XV.

Yet ſhortly gaind, that loſſe exceeded farre] the which gain far exceeded the loſs.

Ibid.

But to bee leſſer then himſelf—] This is a Greciſm ἥττω ἑαυτοῦ, *minor, i. e. inferior ſeipſo.* So again below St. 16.

That in thyſelf thy leſſer *parts doe move,*

i. e. thoſe parts which are inferior and ought to be ſubſervient to the more noble part. *Minor in certamine,* Hor. L. i. Epiſt. x.

But know that in the ſoul
Are many leſſer *faculties that ſerve*
Reaſon as chief. Milt. v. 101.

Leſſer, i. e. inferior.

If in power and ſplendor leſs,
In freedom equal. V. 796.

Though his tongue,
Dropp'd manna and could make the worſe [τὸν ἥττω] *appear,*
The better reaſon [τὸν κρέιττω λόγον] ii. 113.

Ibid.

Vain others overthrowes, who ſelf doth overthrow.] 'Tis thus printed in the two old quarto's, but in the folios and following editions,

Vain others overthrowes whoſe *ſelf doth overthrow.*

The way to underſtand Spenſer is to tranſlate him, *fruſtra alios ſubvertit, qui ſe ſubvertit.* You ſee *he* is omitted and *ſelf* is for himſelf; *he in vain overthrowes others who doth overthrow himſelf.*

XVI.

That thee againſt me drew with ſo impetuous dread.] i. e. ſo impetuouſly. B. i. C. 9. St. 45. *And maiſter thoſe miſhaps* with patient might, i. e. patiently. B. ii. C. 2. St. 22. *both* with greedy force *at once upon him ran,* i. e. greedily. B. i. C. 2. St. 39. *but* with feigned paine, *the falſe witch did my wrathful hand withhold,* i. e. feignedly. B. iii. C. 5. St. 19. *But labour'd long in that deepe ford* with vaine diſeaſe, i. e. in vain.

XVIII.

Great mercy *ſure for to enlarge a thrall.*] Great thanks truly! Gall. *grandmerci.* B. ii. C. 7. St. 50. *gramercy Mammon.*

Th'

XIX.

th' one, ſaid HEE
Becauſe he wonne; the other becauſe HEE—] This reading (the occaſion of which is plain) is in the 1ſt and 2d edit. in quarto, but the edit. of 1609, has it right.—Preſently after.

—and garre them diſagree.

So in his paſtorals, Ecl. iv.

Tell me good Hoblinol, what gars thee grete?

i. e. what cauſeth thee to weep? Douglaſs in his tranſlation of Virgil, uſes it often. Iſl. giora *facere*. See Junius. Spenſer heard this word often when he reſided in the northern parts of England. Whether he himſelf altered it afterwards, or his editor, I can't ſay; but in the 2d edit. 'tis printed,

—and do *them diſagree.*

XXII.

His mother eke, more to augment his ſpight,
Now brought to him a flaming fyer-brond,
Which ſhe in ſtygian lake, ay burning bright,
Had kindled.] *Ay burning bright*, cannot agree with *ſtygian lake*, for he calls it *the* BLACK *ſtygian lake*. B. i. C. 5. St. 10. So he deſcribes the river Cocytus, *in a* BLACK *flood*, B. ii. C. 7. St. 56. See B vi. C. 12. St. 35. There is no *brightneſs* in hell; τάρταρον ἠερόεντα, Hom. Il. θ'. 13. *Tartara nigra*, Virg. vi. 145. Hell is called in ſcripture *outer darkneſs*. Matt. xxii. 13. and emphatically in Jude, v. 13. *The blackneſs of darkneſs*. Compare Spenſer's deſcription in the paſſages referred to above. Nor can hell allegorized have any reference to *brightneſs*, light, chearfulneſs, joy, &c. but to gloomineſs, darkneſs, &c. —Obſerve by the bye Spenſer's abuſe and confuſion of the river Styx, with Phlegethon, which burnt with ſulphur, ſo as to make darkneſs viſible. *Stygian* he uſes for *helliſh*: but rightly diſtinguiſhes in B. i. C. 5. St. 33. *The fiery flood of Phlegeton*, and very properly, B. iv. C. 2. St. 1. calls diſcord, *a fyre brand of hell firſt tyned in Phlegeton*.——Nor can *ay burning bright*, agree with *fyer-brond*: for it had not been for ever kindled. In ſhort, the printer has often blundered ſeeing *y* prefixed to participles, ſometimes he miſtook it for *y^e* and here for *ay*. Let us then read:

Now brought to him a flaming fyer-brond,
Which ſhe in ſtygian lake, yburning bright
Had kindled—

Thus all is eaſy and proper, and Spenſer diſagrees not with himſelf nor his brother poets, and which is more, nor with the ſcripture. The ſame miſtake ſeems to be gotten into the editions of Chaucer, in his prologue to the Canterbury tales, ver. 233.

His tippet was ay farſid ful of knives.

But the poet characterizes him, as then dreſſed, and as then ſetting out on his journey for Canterbury. I would read therefore,

His tippet was yfarſid *full of knives.*

XXIII.

Tho gan THAT *villein wax ſo fiers and ſtrong,*
THAT *nothing might ſuſtaine his furious forſe.*] So the 1ſt and 2d quarto edit. but the folio of 1609, reads, *the villein*.

XXVII.

Whom then ſhe does trasforme *to monſtrous hewes.*] He follows the Italian ſpelling, *trasformare*. The 2d quarto and ſubſequent editions read *transforme*.

XXIX.

And over him art ſtryving to compayre
With nature, did an arber green deſpred.] This whole epiſode is taken from Taſſo, Canto xvi. where Rinaldo is deſcribed in dalliance with Armida. The bowre of bliſs is her garden.

Stimi (ſi miſto il culto è col negletto)
Sol naturali e gli ornamenti, e i ſiti,
Di natura arte par, che per diletto
L'imatrice ſua ſcherzando imiti.
Canto xvi. 10.

Cujus in extremo eſt antrum nemorale receſſu,
Arte laboratum nullâ, ſimulaverat artem
Ingenio natura ſuo: nam pumice vivo,
Et lenibus tophis nativum duxerat arcum.
Fons ſonat à dextra, tenui perlucidus undâ,
Margine gramineo patulos incinctus hiatus.
Ovid. Met. iii. 157.

XXXI.

And on the other ſyde a pleaſaunt grove
Was ſhott up high, full of the ſtately tree
That dedicated is t'Olympick Jove,
And to his ſoune Alcides, whenas hee
In Netmus *gayned goodly victoree*:] Spenſer ordered it to be red *Nemus*, among the errors of the preſs, added at the end of the firſt edition in quarto, but the 2d edition reads,

Whenas hee
Gaynd in Nemea *goodly victoree.*

And the folios,

Gaind in Nemea *goodly victoree.*

As Spenſer altered it into *Nemus*, ſo I have followed his direction: for as to the editor of the ſecond edition, he ſeems to me never to have ſeen Spenſer's corrections of the errors of the preſs.

Our poet gives his proper names, in imitation of Chaucer and Gower, and the Italian poets, often both a new ſpelling and a new termination; and this the reader may perpetually obſerve. Let him here however judge for himſelf. *The ſtately tree dedicated to Jupiter*, is the oak; *and the ſtately tree dedicated to his ſonne Alcides*, (for ſo the paſſage is to be ſupplied) is the Poplar. See Broukh. on Tibullus p. 82.

Spenſer ſuppoſes that the Poplar was then firſt dedicated to Hercules, when he ſlew the lyon in Nemea. The reader at his leiſure may conſult what Servius and other commentators have obſerved on Virg. Ecl. vii. 61.

Populus Alcidae gratiſſima.

XXXIV

So he them deceives, deceived in his deceipt.] So the two firſt editions in quarto: but the folios,

So them deceives, deceived in his deceipt.

He omitted, which is after Spenſer's manner: if Spenſer wrote as the two moſt authentic editions read, we muſt thus ſcan the verſe,

Sŏ bĕ thēm] dĕcēives] dĕcēiv'd] ĭn hīs] dĕcēipt.

Compare theſe xxxiii. and xxxiv. Stanzas with Taſſo, xvi. 18, and 19. from whom they are tranſlated.

XXXIV.

Up, up, thou womaniſh weake knight—] This likewiſe is imitated from Ubaldo's ſpeech to Rinaldo whom he finds in the bowre of Armida,

Qual ſonno, ò qual letargo hà ſi ſopita
La tua virtute, ò qual viltà l'alletta?
Sù, ſù, te il campo, e te Goffredo invita,
Te la fortuna, e la vittoria aſpetta

Taſſo I xvi. 33.

Fairfax thus tranſlates them, with Spenſer in his eye.

What letharge hath in drowſineſs uppend
Thy courage thus? what ſloth doth thee infect?
UP, UP, *our camp and Godfrey for thee ſend,*
Thee Fortune, praiſe and victory expect.

Womaniſh weak knight, is Homeric, Ἀχαΐδες, οὐκ ἔτ' Ἀχαιοὶ Il. β'. 235.

O vere Phrygiae, neque enim Phryges.

Virg. ix. 617.

Or he expreſſes Taſſo, xvi. 32. *Egregio campion d'una fanciulla.* which Fairfax very well tranſlates,

A carpet champion for a wanton dame.

CANTO VI.

I.

A Harder leſſon to learne continence
In ioyous pleaſure then in grievous paine:
For ſweetneſſe doth allure the weaker ſence
So ſtrongly, that uneathes it can refraine
From that which feeble nature covets faine:
But grieſe and wrath, that be her enemies
And foes of life, ſhe better can abſtaine;
Yet vertue vauntes in both her victories;
And Guyon in them all ſhewes goodly mayſteries.]

Let us ſtay awhile to reflect on this obſervation, ſo true of man and human nature. But firſt let us ſee the meaning. "'tis a harder leſſon to "learn temperance in pleaſure and proſperity "than in pain and adverſity, &c."

But grief and wrath—ſhe better can abſtaine i. e. keep from; the prepoſition being contained in the verb: but as there is an eaſier and better reading in the 2d quarto and in the folios, viz. *reſtraine*, this I choſe therefore to follow.

Yet vertue vaunts in both *her victories.*

in both, *rebus in arduis, non ſecus in bonis.* Compare B. v. C. 5. St. 38. I believe Spenſer had that truly philoſophical ſentiment in view, which Xenophon gives to Gobrias, Κυρ. παιδ. βιβ. η.

Δοκεῖ δέ μοι, ὦ Κῦρε, χαλεπώτερον εἶναι εὑρεῖν ἄνδρα τἀγαθὰ καλῶς φέροντα, ἢ τὰ κακά· τὰ μὲν γὰρ ὕβριν τοῖς πολλοῖς, τὰ δὲ σωφροσύνην τοῖς πᾶσιν ἐμποιεῖ.

Arbitror autem, Cyre, difficilius eſſe reperire hominem, qui res ſecundas, quam qui adverſas recte ferat.

The ſame obſervation we find in other writers.

Quos inter priſci ſententia dia Catonis
Scire adeo magni feciſſet, utrumne ſecundis
An magis adverſis ſtaret Romana propago?
Scilicet adverſis— Sulpiciæ Sat. ver. 48.

A. Gell. L. viii. C. 3. has preſerved this *godlike ſentence of the old Cato*, ‘ Adverſae res ſe domant ‘ et docent quid opus ſit facto: ſecundae res ‘ laetitiâ tranſvorſum trudere ſolent à recte conſulendo atque intelligendo.’ Seneca epiſt. 67. *Attalus Stoicus dicere ſolebat, malo me fortuna in caſtris ſuis quàm in deliciis habeat.* Nor leſs philoſophically has Horace expreſſed himſelf on the ſame ſubject. L. ii. Od. iii.

Aequam memento rebus in arduis
Servare mentem, non ſecus in bonis,
Ab inſolenti temperatam
Laetitia.

Phaedria here repreſents in perſon, the *inſolens Laetitia* in Horace.

III.

Sometimes ſhe laught, as merry as pope Jone.] So the firſt edition in quarto; the 2d,

Sometimes ſhe laught, that nigh her breth was
gone.

With reſpect to the firſt reading, I find it a proverbial expreſſion and alluded to in an old play, called *Damon and Pythias*, pag. 270. in the collection of plays printed by Dodſley. *As merie as pope John.* Jack. *That pope was a merrie fellow, of whom folke talk ſo much.* And this proverb is mentioned by Fox in his acts and monuments, pag. 178. ann. 979. who there gives us a ſhort hiſtory of this merry pope John XIII. if mirth conſiſts in following the pleaſures of Venus, Bacchus and Ceres: *As merry as pope John*, a proverb.—But this proverb ſurely falls below the dignity of an epic poem, he therefore ſeems to me to have altered it himſelf, into

Sometimes ſhe laught, that nigh her breath was
gone.

And though there are many liberties taken in the 2d edition, yet the alteration now before us, I think Spenſer's own.

V.

Eſtſoones her ſhallow ſhip away did ſlide,
More ſwift than ſwallow ſheres the liquid ſkye,
Withouten oar or pilot it to guide,
Or winged canvas with the wind to fly:
Onely ſhe turned a pin, and by and by
It cut AWAY *upon the yielding wave.*] I ſomewhat queſtion whether AWAY in the laſt line ſhould not be thus divided, *it cut* A WAY—VIAM *ſecat illa per undas.*

About her little frigot therein making way.
St. 28.

B. i. C. 5. St. 28. *Her ready way ſhe makes.* B. i. C. 11. St. 18. *He* cutting way *with his broad ſailes.* He adds,

More ſwift then ſwallow ſheres the liquid ſky,

Which perhaps he imitated from Arioſto, XXX. 11.

Per l'acqua il legno va con quella fretta,
Che va per l'aria irondine, che varca.

And the expreſſion (as I formerly mentioned) he borrowed from Virgil. Sceꞃan, *tondere*, RADERE to ſheare, to ſhave. Somn. *à* κείρειν *praepoſitâ.* RADIT *iter liquidum.* Aen. v. 217. *Now* ſhaves *with level wing the deep.* Milton ii.

But we ſhould not paſs unnoticed this wonderful ſhip of Phaedria, that ſails without oars or ſails. Old Homer is the father of poetical wonders, and romance writers are generally his imitators. This ſelf-moved, and wondrous ſhip of Phaedria, may be matched with the no leſs wondrous ſhip of Alcinous:

So ſhalt thou inſtant reach the realm aſſign'd
In wondrous ſhips SELF-MOVED, *inſtinct with mind*
No helm ſecures their courſe, no pilot guides,
Like man intelligent they plow the tides,
Conſcious of every coaſt and every bay,
That lies beneath the ſuns all-ſeeing ray:
Though clouds and darkneſs veil th' encumberd ſky,
Fearleſs thro' darkneſs and thro' clouds they fly:
Though tempeſts rage, though rolls the ſwelling main,
The ſeas may roll, the tempeſts rage in vain,
—While careleſs they convey
Promiſcuous every gueſt to every bay.

The Tripods likewiſe that Vulcan made were ſelf-moved.

That plac'd on living wheels of maſſy gold
(Wondrous to tell) INSTINCT WITH SPIRIT
roll'd,
From place to place, around the bleſt abodes,
Self-moved, obedient to the beck of gods.
Hom: Il. xviii. 440.

The elegant tranſlator had plainly Milton in view, vi. 749.

Forth ruſhed with whirlwind ſound
The chariot of paternal deity,
Flaſhing thick flame, wheel within wheel, undrawn,
Itſelf inſtinct with ſpirit.—

As Milton had the prophet Ezekel. i. 16. *The ſpirit of the living creature was in the wheels.*——Beſides ſhips, tripods, and chariots, we read of *Gates*, inſtinct with ſpirit and ſpontaneouſly moving; ſo the gates of heaven open ſpontaneous, Hom. Il. v. 749. and Milton, a perpetual imitator of Homer, has borrowed this ſpecious miracle, *the gate ſelf opened wide*, v. 254. *Heaven opened wide her everduring gates*, viii. 205. So too Spenſer. B. ii. C. 7. St. 26.

So ſoon as Mammon there arrived, the dore
To him did open—
—They came unto an iron dore
Which to them opened of his owne accord.

Ibid St. 31.

Phaedria's bark moves ſpontaneouſly, directed or ſteered by the turning of a pin.——Peter of Provence and the fair Magalona rode through the air on a wooden horſe, which was directed by the turning of a pin. See Don Quixote, Vol. i. B. iv. C. 22. and Vol. ii. B. iii. C. 8. C. 9. This illuſtrates the ſtory in Chaucer, where the king of Araby ſent to Cambuſcan a horſe of braſs, which by turning of a pin, would travel wherever the rider pleaſed.——Compare this wonderful bark, with that mentioned in Taſſo, xv. 3. where the knights go on board a ſtrange veſſel ſteered by a Fairy.

Vider picciola nave, e in poppa quella,
Che guidar gli dovea, fatal donzella.

X.

—Ne lowd-thundring Jove.] *Jove*, muſt be pronounced *Iowe*, for the rhime. See note on B. v. C. 6. St. 32.

XII.

It was a choſen plot of fertile land,
Emongſt wide waves ſet, LIKE A LITLE NEST.]

This expreſſion is litterally from Cicero de Oratore, i. 44. *Patriae tanta eſt vis ac tanta natura, ut Ithacam illam in aſperrimis ſaxulis*, TANQUAM NIDULUM, *affixam ſapientiſſimus vir immortalitati anteponeret.*

XIII.

Trees, branches, &c.] Obſerve here a kind of poetical beauty, which conſiſts ſometimes of ſeparating your images, and then bringing of them together; as in this ſtanza: ſometimes, in bringing all your images together, and then ſeparating them, as in B. ii. C. 12. St. 70. 71.

XIV.

Where ſoone he ſlumbered fearing not be harmed.] Not fearing to be harmed. See note on B. i. C. 1. St. 50.

Ibid.

The whiles with a love-lay *ſhe thus him ſweetly charmed.*] In the 2d edition in quarto 'tis printed *a loud lay*: and ſo in the folios, Chaucer uſes layes for ſongs, Gall. *lai*. This love ſong which the nymph ſings is imitated from a ſong ſung to Rinaldo, who arriving at an inchanted iſland is lulled aſleep. Compare Taſſo. xiv. St. 62. &c.

XV.

Whiles nothing envious nature *them forth throwes*
Out of her fruitful lap—] *Nothing envious nature* is a latiniſm: as nature is *nihil indiga*, ſo ſhe is *nihil invida*. Milton calls her, *boon nature*, iv. 242.

Ibid.

Yet no man to them can his careful paines compare.] Their beauty rivals all art: *Not Solomon in all his glory was arrayed like one of theſe.*

XVI.

The lilly lady of the flowring field—] *Conſider the lillies of the field.*——This verſe is a fine example of Spenſer's favourite iteration of letters. So Shakeſpeare in King Henry VIII. calls the *lilly, the miſtreſs of the field.* The whole alluſion is manifeſt, (See Matt. vi. 28.] and ſeems very elegantly brought in here, in this mock repreſentation of tranquillity, to ſhew how the beſt of ſayings may be perverted to the worſt of meanings.

XVII.

—That ſwimming in the main
Will die for thriſt.] Not in the main ſea, but in ſome great river. The expreſſion ſeems to have a kind of catachreſis.

XVIII.

The ſlothful wave of that great grieſy *lake.*] I have printed it *grieſly lake* from the 2d edition in quarto: So St. 46. of this *idle lake* he ſays

The waves hereof ſo ſlow and ſluggiſh were,
Engroſt with mud which did them fowle AGRISE.

Griſly, Anglo-S. ᵹꞃiꞅlu comes from Aᵹꞃẏꞅan, *terrere, horrere, inhorreſcere*: to AGRISE. The very ſame blunder, viz. *grieſy* for *grieſly* has been taken notice of already.

XIX.

Shee ſoone to HOND
Her ferry brought.] None of the books have the reading I looked for, which was,

Shee ſoone to LOND
Her ferry brought.

XX.

For the ſlitt barke obaying *to her mind*—] So again, B. ii. C. 2. St. 35.

Lo, now the heavens obey to *me alone.*

Wickliff, Rom. i. 30. *not* obeyinge to *fadir and modir*. Chaucer, Troilus and Creſſ. ii. 1490.

But godely gan to *his prayere* obeye.

And in the Legende of good women, ver. 90.

That as an harpe obeyith to *the honde.*

Sydney's Arcadia, pag. 60. *To whom the other ſhould obey.* See Dr. Bentley on Milton, i. 337.

Yet to their general's voice they ſoon obey'd.

Acts vii. 39. To *whom our fathers would not* obey. Rom. vi. 16. *His ſervants ye are,* to *whom ye* obey.

XXI.

And paſſe the bonds *of modeſt merimake.*] So the 1ſt and 2d Edit. in quarto. But the Folios have *bounds* which is better.

XXIII.

The ſea is wide and eaſy for to ſtray.] And eaſy to cauſe us to go aſtray.

XXVI.

And thewed ill.] Ill thewed, *male moratus*: with ill thews or manners. Chaucer's expreſſion.

XXVII.

But marched to the Strond, their *paſſage to require.*] So the firſt and ſecond editions in quarto: but the Folios have it right,

— there *paſſage to require.*

Juſt above, *In ſlothful ſleepe his molten hart to ſteme,* i. e. to exhale, to evaporate, his melted heart in ſlothful ſleep.

XXVIII.

Loe, loe alreadie how the fowles in aire
Doe flocke—] Spenſer has plainly the ſcripture in view, where the proud Philiſtine ſpeaks to David, *Come to me and I will give thy fleſh unto* the fowles of the air, *and to the beaſts of the field,* 1 Sam. xvii. 44. and perhaps too he uſed the very words,

Loe, loe alreadie how the fowles of th' aire—

This expreſſion too is in other places, *And thy carcaſe ſhall be meat unto all* the fowles of the air, *and unto the beaſts of the earth,* Deut. xxviii. 26.

αὐτοὺς δ᾽ ἑλώρια τεῦχε κύνεσσιν,
ΟΙΩΝΟΙΣΙ τε ΠΑΣΙ. Hom. Il. ά. 5.

XXIX.

And with importune outrage *him aſſayld.*] The 2d quarto,

Aud with importance outrage *him aſſayld.*

This is apparently a blunder of the preſs. The folios, 1609, 1617.

And with important outrage *him aſſayld.*

But *importune* is right, and ſignifies *cruel, ſavage,* &c. as *importunus* in Latin. So above, *importune fate: fata importuna.*

Ibid.

Who ſoone prepared to field.] i. e. to battle. Germ. **feld**, *bellum*.

Ibid.

And him with equall valew *countervayld.*] The 2d edition, and folios, *with equal value.* In Hughes, *with equal valour.* Spenſer wrote *value,* or in the old ſpelling *valew.* Menage, "VALUE, "*valeur, merite perſonnel.* Marot,

—*Premier donc je ſalue*
Tres-humblement ta hauteſſe et VALUE.

Ibid.

Wo WORTH *the man,*
That firſt did teach the curſed ſteel to bight
In his own fleſh, and make way to the living ſpright.] Sydney's Arcadia, pag. 316. *How often have I bleſt the meanes that might bring mee neere thee? Now* woe worthe *the cauſe that brings me ſo neere thee.* Chaucer, Troilus and Creſeide, ii. 344.

Wo worthe *the faire gemme that is vertuleſſe;*
Wo worthe *that herbe alſo that doth no bote;*
Wo worth *the beaute that is routheleſſe;*
Wo worth *that wight that trede eche undir fote.*

And B. iv. ver. 763.

Wo worth *that daie, that thou me bare on live.*

i. e. Curſed be that day, on which thou broughteſt me forth. Somner, Ƿeoꞃþan. *eſſe, fore, redigi, fieri,* **to be, to become.** *Belgis,* **werden, worden.** *woe worth the man,* woe be to the man. Ezek. 30. 2. *wo worth the day.* The thought ſeems taken (as the author of the remarks has likewiſe obſerved) from Tibullus, i. xi. 1.

Quis fuit horrendos primus qui protulit enſes?
Quam ferus et vere ferreus ille fuit!

In theſe verſes of Tibullus, the reader may obſerve a kind of jingling play upon the words, *ferus, ferreus,* which Spenſer often uſes.

XXXIV.

The which doe men in bale to ſterve.] Which cauſe mankind to periſh in trouble, ꞅꞇeaꞃfan, *mori*: though now uſed in a particular ſenſe, to die with hunger. Chaucer uſes it in its ancient ſenſe, as our poet, who is all antique.

Ibid.

Such cruell game my ſcarmoges diſarms.] This is more poetical and elegant, than if written,

Such cruell ſcarmoges my game diſarms.

scarmoges, ſkirmiſhes. Ital. *ſcaramuchia.* Gall· *eſcarmouche.* from the German, **schirmen**, *velitari*: or originally, perhaps, from the Greek χάρμη, *pugna. Sibilâ litterâ praepoſitâ, et per metatheſin*, SCRAMA, *ſcaromuchia*, a **ſkirmiſh**. How many paſſages might be brought from the poets, to ſhow the analogy between the wars of Mars, and the ſkirmiſhes of Cupid?—*Cruell game* is Horatian;

Heu nimis longo ſatiate LUDO. L. i. ii. 37.

XXXVII.

— *he light did pas.*] He made light of: he paſſed over lightly.

XXXVIII.

In Phaedria's flitt barck over that perlous ſhard.] We uſe *ſhard* in the weſt of England for a gap made in the hedge: it ſeems a great abuſe of the word, and very catachreſtically expreſſed to apply this word to a *ford.*—Again, *a ſhard* is generally uſed for a fragment, from the Anglo-S. ꞅceaꞃan, to ſheare, or cut off. This iſland of Phaedria was *ſhar'd off* from the land; a kind of *fragment* or *ſhard* by means of the idle lake intervening. *Euboeam inſulam continenti adhaerentem, tenui freto reciprocantibus aquis Euripus* ABSCIDIT. Florus ii. 8.

Nequicquam deus ABSCIDIT
    Prudens oceano diſſociabili
Terras —

But how hard is the metonymy to apply that to the *ford*, which is rather applicable to the iſland in the *ford*?—If the reader diſlikes both the above offered interpretations, he may ſuppoſe a letter altered for the ſake of a jingling termination, from the north-country word **ſchald**, a ſhallow or ſhelves, or flats.

And both from rocks and flats *itſelfe could wiſely*
    ſave.

G. Douglas, pag. 148, 48.

Sen that ſo many ſeyes and alkin landis,
Sa huge wylſum rolkis, and ſchald *ſandis.*

XLIII.

Harrow now out, and well away.] See theſe words explained in the Gloſſary. Preſently after, the firſt edition reads thus,

What diſmal day hath lent BUT THIS his *curſed*
    light,
To ſee my lord ſo deadly damnifyde?
Pyrrhocles, O Pyrrhocles, what is thee betyde?

This is not altered among the errors of the preſs, though many faults of leſſer note are: but in the 2d quarto 'tis thus printed,

What diſmal day hath lent this *curſed light*—

And ſo the folios: It ſeems that Spenſer wrote *this*, and corrected it *his*, and that the printer gave us both; I would therefore read,

What diſmal day hath lent his *curſed light,*
To ſee my lord ſo deadly damnifyde?
BUT *Pyrochles, what, Pyrochles, is thee betyde?*

So that we have found a proper place for this BUT; and have accounted for the other words.

XLVI.

The waves thereof ſo ſlow and ſluggiſh were,
Engroſt with mud, which did them fowle agriſe,
That every weighty thing they did upbeare—] It ſeems to me that Spenſer had in view the lake Aſphaltus, or Aſphaltites, commonly called the Dead Sea, when he wrote this deſcription of the Idle Lake. I will cite Sandys, who in his hiſtory of the Holy-land, has given us the following relation. *The river Jordan is at length devoured by that curſed lake Aſphaltites, ſo named of the bitumen which it vomiteth.* (See Pliny v. 16.) *called alſo the Dead Sea; perhaps in that it nouriſheth no living creature; or for his heavy waters hardly to be moved by the winds.* [Juſtin xxxvi. 6. Corn. Tacitus Hiſtor. v.] *So extreme ſalt, that whatſoever is throwne thereinto not eaſily ſinketh. Veſpatian, for a trial, cauſed divers to be caſt in bound hand and foot, who floated as if ſupported by ſome ſpirit.* [Joſeph. de bell. Judaic. v. 5.] I think the parallel may be eaſily ſeen. Dante likewiſe, Infern. Cant. viii. hence imaged that dead and ſluggiſh lake which he names *la morta gora.* And Taſſo in this Aſphaltic lake places the iſland of Armida. See Taſſo, x. 62. xvi. 71.

XLVII.

Holding in hand a goodly arming ſword.] This ſword Archimago had ſtolen from P. Arthur, ſee above, B. ii. C. 3. St. 18. and below, B. ii. C. 8. St. 19.

XLVIII.

Weake hands, but counſell is moſt ſtrong in age.] i. e. In old age the hands are weak, but counſel moſt ſtrong. ἡ μὲν δύναμις ἐν νεωτέροις, ἡ δὲ φρόνησις ἐν πρεσβυτέροις. Ariſtot. Polit. L. vi.

LI.

Or with the hidden fier inlay warmd.] I have followed the reading of the 2d quarto and folios, and it ſeems a plain alteration of the poet, upon ſecond thoughts.—Archimago here applies not only herbs, but ſpells to the wounded knight, according to the ancient practice of phyſicians; a circumſtance which poets ſeldom fail of mentioning.

CANTO VII.

GUYON finds Mammon in a delve
Sunning his threaſure hore,

From the Anglo-S. hoꞃiᵹ, *ſordidus, mucidus.* not hoary, from haꞃ, *canus.*

I.

As Pilot well expert in perilous wave,
That to A *ſtedfaſt ſtarre his courſe hath bent.*] I would rather read, *That to* THE ſtedfaſt *ſtar*— i. e. the pole-ſtar: the ſtar in the tail of the leſſer bear; Cynoſura: THE *ſtedfaſt ſtarre—the faithful light to mariners.*

Poenis haec certior auctor
Non apparentem pelago quaerentibus orbem.
Manil. i. 302.

Aratus, ver. 42. ναύτῃσιν ἀρείων. *nautis uſus in hac eſt.* Cic. de Nat. Deor. ii. 41.

Ibid.

His winged veſſel.] 'Tis the very expreſſion of Pindar, ναὸς ὑποπτέρου. Olymp. ix. 36. for the ſails are her wings. *Velorum pandimas alas,* Virg. iii. 520.

II.

And evermore himſelf with comfort FEEDES
Of his owne virtues—] So Plato uſes ἐνωχεῖσθαι λόγων ϗ σκέψεων. & Repub. Lib. ix. p. 571. edit. Steph. ἑστιάσας λόγων καλῶν ϗ σκέψεων. And Cicero, SATURARI *bonarum cogitationum epulis.* Milton, who is more philoſophical than his reader often perhaps imagines, hence ſays, v. 37.

Then feed on thoughts, *that voluntary move*
Harmonious numbers.
The while her Son tracing the deſart wild,
Sole, but with holieſt meditations fed,
Into himſelf deſcended. Par. Reg. ii.

Sydney's Arcad. pag. 50. *They are never alone that are accompanied with noble thoughts.*

IV.

Well yet *appeared*—] This is the reading of the firſt old quarto: the following editions read, *Well* it *appeared*—which plainly deſtroys the perſpicuity of the conſtruction.—*A worke of rich entaile,* ſo Ch. in the Rom. of the Roſe, ver. 162.

An image of another entaile,

i. e. carving, ſculpture. Ital. *intagliare: intaglio.*

V.

Some in round plates withouten moniment.] Spelt as the Ital. *monimento:* meaning here, image, ſuperſcription, ornament. γνώρισμα, *gnoriſma,* MONUMENTUM.

En Cæſar agnoſcit ſuum
Gnoriſma *nummis inditum.*
Prudent. Periſteph. iii. 95.

So learned critics read the paſſage in Prudentius, not *nomiſma*: ſee Spanh. de Uſu & Præſt. Numiſm. pag. 5. *Whoſe is this* image and ſuperſcription? *they ſay unto him, Cæſars,* Matt. xxii. 20. ἡ εἰκὼν ϗ ἐπιγραφή.

VI.

Thoſe pretious hils—] Above he ſays, *round about him lay great* HEAPES *of Gold*—I had rather read, *Thoſe pretious* HEAPS—for immediately follows,

And downe them poured *through an hole full wide.*

For the metaphor is very harſh, *pouring of hills*; but not ſo, *pouring of heaps of wealth.*

VII.

And theſe rich HILS *of wealth doth hide apart.*] HILS is not improper here: and yet all the editions excepting the two quartos, read HEAPS, which word, HEAPS, ſhould have taken poſſeſſion of St. vi. perhaps the roving eye of the printer occaſioned theſe words to change place.

And theſe rich heapes of wealth *doſt hide apat*,
From the world's eye, and from HER *right uſaunce.*

Is HER to be referred to *wealth*, or *world?* not to *world*, for then it ſhould be HIS *right uſaunce.*

But *heaps of wealth* require THEIR *right uſance.*

Nullus argento color eſt, avaris
Abditae terris inimice lamnae
Criſpe Salluſti, niſi TEMPERATO
Splendeat USU. Hor. L. ii. Od. 2.

i. e. Unleſs it [*ſilver*] ſhine with temperate uſaunce. So Spenſer, heaps of wealth are mere durt, unleſs THEY ſhine with THEIR *right uſaunce.* Seneca ſays prettily of riches, *uſu creſcunt ad pretium.* And thus philoſophically the Roman Menander,

Atque haec perinde ſunt, ut illius animus, qui ea poſſidet ;
Qui uti ſcit, ei bona ; illi, qui non utitur recte, mala.
Heaut. Act. i. Sc. iii.

We will leave theſe corrections to the reader's further conſideration.

VIII.

God of THE *world and worldings I me call*
Great Mammon—] Mammon is mentioned in Matt. vi. 24. Luke xvi. 13. Riches unjuſtly gained are the wages of the Devil, or of that inviſible being, *the god of* the *world and worldings*, but I would rather read,

God of THIS *world and worldings*—

So John xii. 31. *Prince of* THIS WORLD. And I Corinth. ii. 6. *Prince of* THIS *age.*—THIS *wicked world* : THIS *corrupted age.* He is ſuppoſed to aſſiſt men in their unrighteous acquiſitions of riches, hence *Mammon* in the Syriac, and *Plutus* in the Greek languages, which ſignify riches, ſignify likewiſe the god of riches.
In Milton, Par. Reg. iv. 203. Satan thus ſays of himſelf,

God of THIS world *invok'd, and world beneath.*

Mammon is finely deſcribed, [in Par. loſt, B. i. 680.] even in his angelical ſtate his thoughts were *downward* bent, admiring more the trodden gold and riches of heaven,

Then aught divine or holy elſe enjoy'd
In viſion beatific. By him firſt
Men alſo, and by his ſuggeſtion taught
Ranſack'd the center, and with impious hands
Rifled the bowels of their mother earth,
For treaſures better hid.

Itum eſt in viſcera terrae,
Quaſque recondiderat, Stygiiſq; admoverat umbris,
Effodiuntur opes irritamenta malorum.
Ov. Met. i. 138. See below St. 17.

This Mammon has many names, Orcus, Ades, Jupiter Stygius, Ζεὺς χθόνιος, Plutus, Pluto, &c. τὸν Πλȣ̃τον Πλȣ́τωνα λέγȣσι, ϗ εἰκότως τὸν αὐτὸν τῷ Πλȣ́τωνι τὸν ᾅδην νομίζȣσι. Schol. ad Ariſtoph. Plut. ver. 727. *Terrena autem vis omnis atque natura Diti patri dedicata eſt : qui Dives, ut apud Graecos* Πλȣ́των, *quia et recidant omnia in terras & oriantur è terris.* Cic. Nat. Deor. ii. 26.

Ωφελες, ὦ τυφλὲ Πλȣ̃τε,
Μήτ᾽ ἐν γῇ, μήτ᾽ ἐν θαλάττῃ
Μήτ᾽ ἐν ἠπείρῳ φανημέναι·
Ἀλλὰ Ταρταρόν γε νάιειν, κ᾽ Ἀχέροντα.
Διά σε γὰρ πάντ᾽ ἐν ἀνθρώποις κακά.

[*Utinam*, vel] *debuiſti, o caece Plute,*
Neque in terra, neque mari,
Neque in continente apparere.
Sed Tartarum utique incolere, & Acheronta.
Propter te etenim omnia apud homines mala.
Timocreontis ſcholium.

Let me detain my reader a little longer in viewing, *the god of* THIS *world, and of wordlings, this money god.* Πλȣτοδότης, Μεγαλόδωρος, as he is named in Lucian's Timon. Go back to St. 3. where he is deſcribed.

An uncouth, ſalvage wight, of grieſly hew, and fowl
ill-favoured——

This is exactly his deſcription in the Greek play, called *Plutus* ; μιαρώτατȣς, ver. 78. αὐχμῶν, ver. 84. δειλότατος πάντων δαιμόνων, ver. 123.
And in Lucian's Timon we have the following deſcription ὠχρὸς, Φροντίδος ἀναπλήως, συνεσπακὼς τȣ̀ς δακτύλȣς πρὸς τὸ ἔθος τῶν συλλογίσμων. *Pallidus, curis plenus, contractis digitis, ut fieri ſolet in rationum collectionibus.* So in St. 3.—*and nailes like clawes appeared* : with hooky nailes, like the ravenous harpies. His coward character we have, St. 6. —*in great affright and haſte he roſe—his hand, that trembled as one terrified.*
Perhaps too Spenſer had Pears Plowman before him,
And then came covetis—Wyth two blered eyen : See St. 3. *And eyes were bleared.* And Ch. Rom. Roſe. ver. 202.

Ful croked were his hondis two ;
For covetiſe is ever wode
To gripin othir folkis gode.

X.

Me ill BEFITS *that in* der-doing *armes.*] Thus it is printed in moſt of the editions. *Befits*, is the interpretation of the old reading *beſits*, as rightly printed in the old quarto. Sir Guyon ſays,

Faire ſhields, gay ſteedes, bright armes be my delight,
Thoſe be the riches fit for an adventurous knight.

Thus Orlando refuſes riches.

—e non mi grava
D'eſſermi poſto a riſchio di morire,
Che di pericol ſolo, e di fatica
Il cavalier ſi paſce e ſi nutrica.

Berni Orl. Innam, L. i. C. 25. St. 19.

XII.

Firſt got with guile and then preſerv'd with dread—
Infinite miſchiefs of them [riches] *do ariſe*
Strife and debate—
That noble hart in great diſhonour doth deſpize.]

Tantis parta malis, curâ majore, metuque
Servantur. Juvenal. xiv. 303.

The 2d quarto and folios inſtead of *in great* diſhonour, read *as great diſhonour.*

That noble heart, as great diſhonour doth deſpiſe.

i. e. the which a noble heart doth deſpiſe as a great diſhonour. *That* is perpetually uſed for *the which*: and the particles *a, the*, are as frequently omitted.

XIV.

Who ſwelling ſayles in Caſpian ſea doth croſſe,
And in frail wood on Adrian gulfe doth fleet.
Doth not I ween ſo many evils meet.] The 1ſt verſe is difficult: perhaps the conſtruction is, *who doth croſs his ſwelling ſails in the Caſpian ſea*: or, *who ſwelling the ſailes of his ſhip* (i. e. ſailing) *in the Caſpian ſea doth croſs it: and who doth fleet, or flit, in frail wood on the tempeſtuous Adriatic ſea, doth not*, &c. I could eaſily alter theſe verſes, but I rather choſe to explain them,

Whoſe ſwelling ſayles in Caſpian ſea doe croſs,
And in fraile wood—

By this alteration, *who* is omitted in the 2d verſe, which is agreeable to Spenſer's frequent manner of omitting the relative.

XV.

At the well-head the pureſt ſtreames ariſe,
But mucky filth his braunching armes annoyes.] I believe he had Horace in view, L. i. Sat. i. ver. 55. *If a man wants but a pitcher of water, why would he not rather draw it from the pure well-head, rather than from his branching arms;* from the large and muddy river: *limo turbatam haurit aquam.*

XVI. XVII.

The antique world—
But later ages pride, like cornfed ſteed
Abuſd her plenty and fat ſwolne encreaſe—
Then gan a curſed hand—] Our poet like his royal miſtreſs, was a great reader of Boetius, and ſeems here to have him in view,

Felix nimium prior aetas—
Heu! primus quis fuit ille,
Auri qui pondera tecti,
Gemmaſque latere volentes
Pretioſa pericula fodit?

Conſolat. Phil. ii. v.

Compare Lucret. ver. 905. &c. Ov. Met. i. And what is cited above from Ovid and Milton St. 8.—The comparriſon is happy, of *the corn-fed ſteed* to the pride of later ages; and ſcriptural, *They were as fed horſes*, Jer. v. 8. *they kicked, and grew fat, and wanton.* ὡς στατὸς ἵππος ἀκοστήσας ἐπὶ φάτνῃ. Il. Z′ 506. *ut ſtabulans equus hordeo-paſtus ad praeſepe.*

XVII.

Then avarice gan through HIS *veines inſpire*
HIS *greedy flames, and kindled like devouring fire.*] Perhaps, HER *greedy flames—His*, juſt before, might have caught the printer's eye. I ſay only *perhaps*: for *Avarice* and *Covetiſe*, are of both genders.

XVIII.

Thou that doſt live in later times muſt wage
Thy works *for wealth*—] To wage war, *bellum gerere*, is properly expreſſed: *to wage works*, i. e. to carry on thy works, or to work: is an abuſe (as the grammarians ſay) of the phraſe: but the lawyers ſay *to wage law.*

XX.

A darkſome way—] Mammon leads Sir Guyon into the ſubterranean caverns of the earth, and diſcovers to him his treaſures. *Ibant obſcuri*, &c. Virg. iv. 268.

Eſt via declivis, funeſtâ nubila taxo:
Ducit aa infernas per muta ſilentia ſedes.

Ov. Met. iv. 432. See xiv. 122.

In theſe verſes, cited from Ovid, the learned reader may obſerve the conſtruction which Spenſer often uſes, viz. of omitting the relative or pronoun. *Quae via ducit; ea via ducit*; but Heinſius alters it.

Ibid.

That ſtreight did lead to Plutoes *grieſly* rayne.] Mr.

Pope in the beginning of his tranſlation of Homer has imitated this place,

That wrath, which hurl'd to Plutoes gloomy
reign,
The ſouls of mighty chiefs untimely ſlain.

In our old poets *reign* is uſed for realm or region. And ſo Milton i. 543.

Frighted the reign *of Chaos and old Night*.

Ibid.

By that wayes ſide there ſat internall *Payne*—] So the 1ſt edition, but the 2d with the folios read, *infernall Payne*. They are all *infernall* all diabolical imps of Erebus and Night; as the reader may ſee in Cicero de Nat. Deor. iii. 17. and may conſult at his leiſure the notes of Dr. Davis. If *infernal* is Spenſer's own correction; then theſe horrid imps, that beſet the entrance into hell, are all characterized from the firſt, which is payne, as *infernal*: for the epithet is applicable to them all: but if *internal* is Spenſer's reading then *Payne* is particularly characterized; ſuch payne as afflict men internally: ſo particularly he characterizes *tumultuous Strife*, *cruel Revenge*, &c.—After Virgil's poetical deſcription of theſe imaginary beings, all the latin poets almoſt, have followed him.

Metus Laborq; Funus, et FRENDENS DOLOR.
Sen. Hercul. Fur. ver. 693.

Impatienſq; ſui Morbus.——
Claud. in Ruf. i. 32.

I will not fill my paper with what is ſo well known, but theſe have generally given them proper epithets.—If Spenſer therefore wrote *internal*, we muſt explain it, pain that afflicts men internally: if *infernal*, which I rather think, then this general epithet, though joined to *paine*, as ſtanding firſt, is applicable to them all. Let the reader pleaſe himſelf.

Ibid.

Strife—brandiſhed a bloody knife—] This is copied from Chaucer in the Knights tale. 2005. *Contek with bloody knife*, i. e. Contention, ſtrife, *geminumque tenens Diſcordia ferrum*. Statius, L. vii.

XXIII.

And over them ſad Horror—] *Over them*, i. e. over thoſe infernal imps mentioned in the Stanza juſt above: *and after him*, viz. Horror,

Whiles ſad Celeno, ſitting on a clifte,
A ſong of bale and bitter ſorrow ſings.

Theſe verſes are finely turned; and the repetition of the letters have a viſible force. *In praeruptâ conſedit rupe Celaeno, infelix vates.* Virg. iii. 245.—*after him ſhe flyeth*, after Horror.

XXIV.

—*Ne them parted* nought.] i. e. did not in the leaſt part them: for two negatives deny more full. But this word we have juſt above, *ſpake unto them* nought. Leaſt therefore the ſame word ſhould rhime to itſelf, Spenſer altered it in his 2d quarto edition, *ne them parted* ought i. e. and parted them not at all.—*Hell gate gapeth wide*, 'tis always wide open. Virg. vi. 127. Milt. ii. 884.

XXV.

For next to Death is Sleepe to be compared.] Death and Sleep were brothers; both ſons of Night and Erebus: hence Homer, Il. ξ'. 231.

Ενϑ' Ὕπνῳ ξύμϐλητο, κασιγνήτῳ Θανάτοιο.

Ubi Somnum convenit fratrem Mortis.

Hence too Virg. vi. 278.

Tum conſanguineus Lethi Sopor.

XXVI.

An ugly feend more fowle then diſmall day.] A fiend more foul than a diſmal day. Methinks the image is more ſtriking, than if the fiend had been compared to night. Νυκτὶ Ϝεοικώς, Il. ά. 47. Od. λ'. 605. *Black it ſtood as night*. Milt. ii. 670.

XXIX.

But a faint ſhadow of uncertein light.] *Lux incerta dubia*. See note on B. i. C. 1. St. 14.

Or as the Moon cloathed with cloudy night
Does ſhew to him that walks in fear and ſad affright

ὥς τίς τε νέῳ ἐνὶ ἤματι μήνην
Η ἴδεν ἢ ἐδόκησεν ἐπαχλύουσαν ἰδέσθαι,
Apollon. iv. 1479.

Which verſes Virgil has imitated. Aen. iv. 453.

Qualem primo qui ſurgere menſe
Aut videt aut vidiſſe putat per nubila lunam.

—*Come ſuol da ſera*
Guardar l'un l'altro ſotto nuova luna.
Dante Infern. xv.

XXXIII.

Certes, ſayd he, I nill thine offered grace,
Ne to be made ſo happy doe intend.] Mammon ſaid juſt above, *ſuch grace now to be* happy *is before thee laid*, the knight replies, *I nill*, [I ne will, I will not, I refuſe. See Somn. in Nillan.] thine offered favour, nor to be made ſo *happy* do intend. There is an ambiguity in the word *happy*, which if the reader underſtands not, he will

he will loſe the ſmartneſs of the reply. Johnſon, in the Alchemiſt.

He may make us both happy *in an houre.*

Hom. Il. λ′ 68. ἀνδρὸς μάκαρος κατ' ἄρȣραν *viri beati*. *i. e.* locupletis, *per arvum.* Schol. μάκαρος, πλȣσίȣ,

Ut Naſidieni juvit te coena beati ?

Hor. Sat. viii. Lib. 2.

And hence I explain the epithet given to Seſtius, Hor. i. Od. 4. *ô beate Seſtî*, meaning that he was rich, and in happy circumſtances.

Satis beatus (i. e. rich enough) *unicis Sabinis.*

L. ii. Od. 18.

Ibid.

But I in armes—
Do rather chooſe my flitting houres to ſpend,
And to be lord of thoſe that riches have,
Then them to have myſelf and be their ſervile ſclave.] Cyrus told Craeſus that he had his treaſures too; *for I make my friends rich* (ſaid he) *and reckon them both as treaſures and guards.* Xenoph. pag. 584. edit. Hutchinſon : where the learned editor mentions a like ſaying of Alexander, who being aſked where his treaſures were : anſwered, Here, pointing to his friends. And Ptolomy the ſon of Lagus, ſaid, that it more became a king to make others rich, than to be rich himſelf. See Plutarch's apothegms.

XXXIV.

More light then culver in the faulcons fiſt.] Virg. xi. 721.

Quàm facile accipiter ſaxo ſacer ales ab alto
Conſequitur pennis ſublimem in nube columbam,
Comprenſamq; tenet, pedibuſq; eviſcerat uncis.

The ſame kind of ſimile he has again, C. 8. St. 50.

For as a bittur in the eagles clawe,
That may not hope by flight to ſcape alive
Still waytes for death

Nec ſegnius ardens
Accurrit, niveo quàm flammiger ales olori
Imminet, et magnâ trepidum circumligat umbrâ.

Statius viii. 675.

Non aliter quàm cum pedibus praedator obuncis
Depoſuit nido leporem Jovis ales in alto :
Nulla fuga eſt capto : ſpectat ſua praemia raptor.

Ovid Met. vi. 516.

Come caſca dal ciel falcon maniero,
Che levar veggia l'anitra, o'l colombo.

Ariosto ii. 50.

And Canto x. 20.

Ol' aquila portar ne l'unghia torta
Suole, o colombo, o ſimile altro augello.

XXXVI.

Some ſcumd the droſſe—] Milton had his favourite Spenſer in his thoughts, when he deſcribed Mammon and the reſt of the helliſh fiends employed about the building of Pandæmonium. See Par. L. i. 704.

A ſecond multitude,
With wondrous art, founded the maſſy ore,
Severing each kind, and ſcumd the bullion droſs.

Founded, *i. e*, melted—*the bullion-droſs*, i. e. the droſſy ore then melted in the furnace ; which Spenſer calls *the molten ore.* Milton either miſtakes the word *bullion*, or with great poetical latitude, and abuſively uſes it for a melted maſs; when 'tis always uſed for a conſolidated maſs. See *Billon*, in Menage. But poets have a licence for uſing words catachreſtically, as grammarians love to ſpeak.

And every one did ſwincke, and every one did ſweet,

When Thetis came to Vulcan ſhe found him thus ſwincking and ſweating, τὸν δ' εὗρ' ἱδρώοντα— Il. σ′. 372. Compare Callim. in Dian. ver. 49. &c. Virg. viii. 445, &c.

XXXVII.

Their ſtaring eyes ſparkling with fervent fire.] Plato de Repub. L. x. ſpeaking of the infernal tormentors calls them, ἄγριοι ϗ διάπυροι ἰδεῖν, *feroces et ignei aſpectu.*

XL.

He brought him through a darkſome narrow ſtrayt.] i. e. Street, *Strata viarum.*—The letters anſwer to the rhime.

Ibid.

As if the *higheſt God defy he would.*] Spenſer among the faults eſcaped in the print, inſtead of *the* orders it ſhould be *that* in pag. 283. of his quarto edition. We muſt therefore alter *the* into *that* either in this verſe, or in St. 42.

For nothing might abaſh the *villein bold*

Or in St. 43.

And the *fierce carle commanding to forbeare.*

Ibid.

In his right hand an YRON *Club he held,*
And he himſelf was all of YRON *mould.*] So the 1ſt quarto, but other editions, *golden mould.* The reader ſees the reaſon of the context being corrupted.

Diſdayne he called was—

We have another monſtrous giant of the ſame name in B. vi. C. 7. St. 44. Diſdayn is a fairy knight introduced in Arioſto. xlii. 53. 64. who frees Rinaldo from the monſter Jealouſy.

XLI.

Sterne was his look—] So the old quarto, and right: δεινὸν δερκόμενος. The 2d quarto and folio 1609. *Stern e was* to *look*: but altered in the edition 1617, agreeable to the reading of the firſt quarto, which I print from.

XLIV.

And thereon ſatt a woman—] This deſcription perhaps our poet had from Joh. Secundus, in his poem called, *Reginae Pecuniae regia.*

Regina in mediis magnae penetralibus aulae,
Aurea tota, ſedet ſolio ſublimis in aureo—
Haec eſt illa, cui famulatur maximus orbis—
[St. 48.]

Telluris magnae Plutique ſacerrima proles.
[St. 48.

This woman's name we have St. 49. Spenſer loves for a while to keep his readers in doubt.

XLVI.

That was ambition, raſh deſire to ſty.] That chain imaged *ambition*, a raſh deſire of mounting higher. Spenſer often omits the particle *a.* The reader will find all the old words explained in the Gloſſary.

XLVII.

Thoſe that were low themſelves held others hard,
Ne ſuffred them to riſe or greater grow.] Hor. L. i. S. I. III.

Hunc atque hunc ſuperare laboret?
Sic feſtinanti ſemper locupletior obſtat.

XLIX.

And fayre Philotime *ſhe rightly hight*] φιλοτιμία. I had rather the poet had given it,

And Philotime fayre———

But he too often, like the ancient Engliſh poets, breaks through all rules of quantity in his proper names.

L.

But I that am frail fleſh and *earthly wight—*] Perhaps he wrote thus,

But I that am fraile fleſh, an *earthly wight,*
Unworthy match for ſuch immortal mate
Myſelf will wote—

Sir Guyon excuſes himſelf with irony and good humour. He ſays too that his love is avowed to another lady; he does not ſay to whom: but in his ſhield he bears the head of the Fairy queen.

LI. LII.

Not ſuch as earth out of her fruitful womb
Throwes forth to men—
But direful deadly black both leafe and bloom.] 'Tis not unlikely that Spenſer imaged the *direful deadly and black fruits*, which this infernal garden bears, from a like garden, which Dante deſcribes, Infern. C. xiii.

Non frondi verdi, ma di color foſco,
Non rami ſchietti, ma nodoſi e 'nvolti,
Non pomi v'eran, ma ſtecchi con toſco.

This garden or grove is mentioned likewiſe in Virgil Georg, iv. 467.

Taenarias etiam fauces, alta oſtia Ditis,
Et caligantem nigrâ formidine lucum
Ingreſſus.

There mournful Cypreſſe grew—
Cold Coloquintida and TETRA *mad,*
Mortal SAMNITIS, *and Cicuta bad,*
Which with th' unjuſt Atheniens made to dy
Wiſe Socrates, WHO THEREOF *quaffing glad*
Pour'd out his life and laſt philoſophy
To the faire Critias his deareſt belamy.

TETRA i. e. *tetrum ſolanum*, deadly nightſhade. or rather *Tetragonia*, a name for the Euonymus, which bears a fruit of poiſonous quality. MORTAL SAMNITIS, he means, I believe, the Savine-tree, *arbor* SABINA: and calls it *mortal*, becauſe it procures abortion. The SAMNITES and SABINES being neighbour nations, he uſes them promiſcuouſly, according to the licence of poetry, as is more particularly mentioned in a note on B. ii. C. 9. St. 21. This paſſage gave me a deal of trouble: and I conſulted every botaniſt, I could think of, whether there was any ſuch plant or tree, as the *Samnitis*; but could not get the leaſt information or hint about it. Upon conſidering Spenſer's manner of confounding neighbour nations and countries, and his manner likewiſe of altering proper names, I am fixed myſelf, with reſpect to my rightly interpreting this place: but leave it however to the reader's further examination and jugdment.—

And Cicuta bad,
Which with th' unjuſt Atheniens made to dy
Wiſe Socrates, who thereof guaffing glad
Poured out his life, and laſt philoſophy
To the fayre Critias his deareſt belamy.

This paſſage I criticized upon in a letter to Mr. Weſt concerning a new edition of Spenſer: I there ſaid, that *which-with*, was uſed according to the Latin Idiom, *quacum*: but as Spenſer never writes in this manner any where elſe, I ſomewhat now queſtion, whether 'tis not the printer's *idiom*; and thus the error reſembling truth, may eaſily impoſe upon us. But there are yet more corruptions gotten into the context: no ſchool-boy is ignorant of the death of Socrates; I ſhall therefore make no citations on this ſubject, ſo well known already. The Athenians uſually put to death their ſtate criminals with poiſon mixed with the cold juice of hemlock, which mixture they called κώνειον, *Cicuta*, becauſe that was the chief ingredient in this mixture: ſo Socrates and Theramenes were put to death.

And Cicuta bad,
With which th' unjuſt Atheniens made to dy
Wiſe Socrates; and him, *who quaffing glad*
Pourd out his life and laſt philoſophy
To the faire Critias his deareſt belamy.

Thus all is eaſy, and the corruption eaſily accounted for, by ſuppoſing a blotted copy ſent to the printer: Socrates was put to death by drinking the juice of the Cicuta; ſo Plato and Xenophon tell us; and Xenophon likewiſe tells us very particularly how Theramenes was thus put to death, Ελλην. Ιστορ. Βιβ. β′. Theramenes was a Philoſoper, and an admirer of Critias; who afterwards becoming one of the thirty tyrants that harraſſed the Athenian ſtate, he was deſervedly reſiſted by Theramenes; which Critias could not bear: ſo he proſecuted him, and unjuſtly had him put to death: when Theramenes drank the poiſon; what was left at the bottom of the cup he flung out (after the manner of the ſport they formerly uſed, called Cottabus) calling upon by name his once *deareſt*, and now *deadlieſt* BELAMY: (obſerve by the bye Spenſer's word *deareſt*, which takes in both ſignifications: ſee Critical Obſervations on Shakeſpeare, pag. 327.) Κὰι ἐπέι γε ἀποθνήσκειν ἀναγκαζόμενος τὸ κώνειον ἔπιε, τὸ λειπόμενον ἔφασαν ἀποκοτταβίσαντα ἐιπεῖν ἀυτὸν, Κριτίᾳ τοῦτ᾽ ἔστω τῷ καλῷ. *Tandem quum mortem obire cogeretur* Theramenes, *et cicutam biberet; proditum eſt, id, quod reliquum erat in poculo, ſic ipſum ejeciſſe, ut reſonaret, ſimulque dixiſſe, Hoc pulcro illi Critiae propinatum eſto.* This Spenſer calls *pouring out his life and laſt philoſophy to the fair Critias his deareſt belamy.* The ſame ſtory is told by Valerius Maximus, and by Cicero, Tuſc. Diſput. i. 40. In confirmation of this eaſy correction, let me obſerve, that Cicero joins theſe two philoſophers together, as both unjuſtly put to death, and both after the ſame manner: *Vadit in eundem carcerem atque in eundem paucis poſt annis ſcyphum* SOCRATES; *eodem ſcelere judicum, quo tyrannorum* THERAMENES. Cic. Tuſ. Diſp. i. 40. *ſed quid ego* SOCRATEM *aut* THERAMENEM, *praeſtantes viros virtutis et ſapientiae gloriâ commemero?* Ibid. 42.

LIII. LIV. LV.

The gardin of Proſerpina this hight.] This is taken from Claudian, where Pluto comforts Proſerpina, Lib. ii. 290. Compare Virg. vi. 136.

Eſt etiam lucis arbor praedives opacis,
Fulgentes viridi ramos curvata metallo;
Haec tibi ſacra datur; fortunatamque tenebis
Autumnum, et fulvis ſemper ditabere pomis.

This is the tree whoſe branches bear golden fruit.

Their fruit were golden apples gliſtring bright,
That goodly was their glory to behold;
On earth like never grew, ne living wight
Like ever ſaw, but they from hence were SOLD;
For thoſe, which Hercules with conqueſt bold
Got from great Atlas daughters, hence began,
And planted THERE *did bring forth fruit of gold,*

He ſays, No creature ever ſaw the like golden fruit on earth, unleſs they were SOLD from this garden:— with a little variation I would read STOLD,

— but they from hence were STOLD.

i. e. *procured by ſtealth.* He goes on and ſays, that the Heſperian apples, which Hercules with bold conqueſt gain'd, originally came from this garden of Proſerpina, and being THERE planted, [*there*, viz. where the daughters of Atlas lived] did bring forth fruit of gold.—This is the conſtruction: the ſtory is, that the daughters of Heſperus, the brother of Atlas, had orchards in the ſouthern parts of Africa, which produced apples of gold. Spenſer calls them daughters of Atlas; and he has the authority of Servius, whoſe commentary on Virg. iv. 484, the reader (if he pleaſes) may conſult at his leiſure. Ovid tells us, that Perſeus viſited Atlas, who had trees with branches of gold, that bore golden fruit; but fearing the fulfilling of an oracle, which foretold that a ſon of Jupiter ſhould rob him of his precious fruit, he fortified his orchards with ſtrong encloſures, and ſet a watchful dragon to guard them.

Arboreae frondes, auro radiante virentes,
Ex auro ramos, ex auro poma tegebant.
—Solidis pomaria clauſerat Atlas
Maenibus; et vaſto dederat ſervanda draconi.
Ov. Met. iv. 636.

As nothing is more perplex aad contradictory than ancient mythology, ſo 'tis no wonder that this fabulous ſtory ſhould be ſo variouſly related by various mythologiſts and poets. If the reader has a mind to exerciſe his critical ſkill in reconciling, or correcting authors, he may conſult the Schol. on Statius, ii. 281. Apollodorus, Hyginus, Fulgentius, & Heſ. Θεογ. ver. 215. See too Salmaſ. Plin. exercit. p. 372, 373. I could wiſh that the reader would conſult the two engravings in Spanh. de Uſu et Præſt. Numiſmatum: the one of Hercules attacking the ſerpent; the other, when he has conquered it. This ſerpent was named Lado, according to Apollonius, iv. 1396.

Ἵξον δ' ἱερὸν πέδον, ᾧ ἔνι Λάδων
Εἰσέτι που χθιζὸν παγχρύσεα ῥύετο μῆλα
Χώρῳ ἐν Ἄτλαντος, χθόνιος ὄφις· ἀμφὶ δὲ νύμφαι
Ἑσπερίδες ποίπνυον, ἐφίμερον ἀέιδουσαι.

Pervenere autem ſacrum campum, in quo Lado
Ad heſternam uſque diem aurea cuſtodiebat mala
In regione Atlantis, terreſtris ſerpens; circum autem nymphae
Heſperides adminiſtrabant, ſuaviter canentes.

'Tis not to be ſuppoſed that Milton in his Paradiſe Loſt ſhould forget this ſtory, ſo applicable to his own poem, conſidering too his fondneſs for introducing mythological tales:

Others, whoſe fruit burniſhd with golden rind
Hung amiable (Heſperian fables true,
If true, here only) and of delicious taſte.

Milton likewiſe in his Maſk alludes to this ſtory, and ſeems to have tranſlated Apollonius, as cited above.

All amidſt the gardens fair
Of Heſperus and his daughters three
That ſing about the golden tree.

Might not all this wonderful tale be eaſily accounted for, if we ſuppoſe this Heſperus, or Atlas, to have had three fair daughters, and fine groves of oranges [*aurea mala*] and to have guarded them all very ſtrictly?

And thoſe, with which th' Euboean young man wan
Swift Atalanta, when through craft he her out-ran.

And thoſe golden apples likewiſe *hence began*, viz. from the garden of Proſerpina, with which Hippomenes won the race and his miſtreſs Atalanta, *through craft*, by throwing a golden apple at her feet (three of which ſort were given for this intent by Venus) whenever ſhe was likely to get the ſtart of him. Hippomenes was of Oncheſtos, a city of Boeotia, ſo he ſays of himſelf

Namque mihi genitor Megareus Oncheſtius—
Ov. Met. x. 605.

He is called likewiſe *Aonius Juvenis*, *Ibid.* 589. Eubœa is an iſland near Boeotia; ſome ſay formerly joined to it, but afterwards by inundations and earthquakes rent from it, as Sicily was from Italy. But Spenſer confounds neighbour countries and nations, as I mentioned above. The reader may ſee the ſtory in Ovid, Met. x. Fab. xi. where Venus ſays ſhe gave Hippomanes three golden apples gathered from her golden tree in her garden of Cyprus. Virgil ſays the apples were gathered from the gardens of the Heſperides,

Tum canit Heſperidum miratam mala puellam.
Virg. Ecl.

Compare Theocrit. Idyll. iii. 40.

Here alſo ſprung that goodly golden fruit
With which Acontius got his lover trew,
Whom he had long time ſought with fruitleſſe *ſuit.*

Obſerve here a playing with ſound, a jingling pun; which Spenſer is not ſo delicately nice as to avoid, when it comes fairly in his way, *Here ſprung that golden* FRUIT *with which Acontius got Cydippe, whom long time he ſought with* FRUITLESSE *ſuit.* As bad as this pun may appear, the great Milton borrowed it, ix. 647.

Serpent, we might have ſpar'd our coming hither
Fruitleſs *to me, though* fruit *be here to' exceſs.*

But 'twas not with an apple of gold, that Acontius *got his lover trew*: this ſeems our poet's own mythology; which he often varies and changes juſt as he pleaſes. The whole ſtory of the loves of Acontius and Cydippe, may be ſeen, elegantly told, in the Epiſtles of Ariſtænetus (as they are named) Lib. i. Epiſt. x. where the apple is called, κυδώνιον μῆλον, *malum Cydonium*, i. e. an orange, citron, or quince: but this apple is there ſaid to be gathered from the gardens of Venus. The inſcription written upon the apple was, ΜΑ ΤΗΝ ΑΡΤΕΜΙΝ ΑΚΟΝΤΙΩΙ ΓΑΜΟΥΜΑΙ. Cydippe took up the apple, and reading, ſhe ſwore ſhe would marry Acontius, without knowing ſhe thus ſwore, being unwaringly betray'd by this ambiguous inſcription.

Poſtmodo neſcio quâ veniſſe volubile malum
Verba ferens DUBIIS *inſidioſa notis.*
Epiſt. Heroid. xx. 209.

So I would read, and not DOCTIS, nor DUCTIS.

Here eke that famous golden apple grew,
The which emongſt the gods falſe Ate threw.

Jupiter ('tis ſaid) invited all the gods and goddeſſes to banquet at the wedding of Peleus and Thetis, excepting only the miſchievous goddeſs DISCORD, [Hygin. xcii. *Exceptâ Eride, id eſt, Diſcordia.* See too Servius, Virg. i. 31.] who being angry at this neglect, threw a golden apple among the goddeſſes with this inſcription, *Let it be given to the faireſt:* Juno, Minerva and Venus, all claimed this golden prize: and Paris was choſen to determine the diſpute, who was then a ſhepherd on mount Ida: and becauſe theſe three goddeſſes met on mount Ida, the poet calls them *the Idaean ladies.* Compare B. iv. C. 1. St. 19 and 22.

LVII.

Saw many damned wights
In thoſe ſad waves, which direfull deadly ſtancke,
Plonged continually of cruell ſprights.] He ſays, *ſad waves*, alluding to the etymology of *Cocytus:*

Cocytus, namd of lamentation loud
Heard on the rueful ſtream. Milt. ii. 579.

The conſtruction is, *He ſaw many damned creatures continually plunged by cruel ſprights in thoſe ſad waves, which ſtank deadly* — *of* is a prepoſition. And this kind of ſynchyſis is frequently uſed by Spenſer. Perhaps in ſaying theſe waves ſtank ſo *direful deadly*, he alludes to the ancient vulgar opinion concerning the ſtate of the uninitiated, that they lie ἐν βορβόρῳ *in caeno.* See Plato's Phaedo, Sect. 13. And Ariſtophanes, who writ his Frogs, to ridicule the ceremonies and notions of theſe myſteries, has the ſame expreſſion, ver. 145.

Εἶτα ΒΟΡΒΟΡΟΝ πολὺν,
Καὶ σκῶρ ἀεὶ νῶν· ἐν δὲ τούτῳ κειμένους—

LIX.

Lo Tantalus I here tormented lye,
OF WHOM *high Jove wont whylome feaſted be.*] 'Tis not improbable but this reading was owing to the copy being blotted; Jupiter admitted Tantalus to the banquets of the immortals: for great and good men (till known to be otherwiſe) were ſaid to be often admitted to feaſt with the gods; ſo Peleus, Hercules, &c. and likewiſe Ixion and Tantalus, while they preſerved their characters. Hence Epictetus ſays [Ench. xv.] ἔσῃ ποτὲ ἄξιος τῶν θεῶν συμπότης, *eris aliquando dignus conviva deorum.* Virgil too has the ſame alluſion, Ecl. iv. 63.

Cui non riſere parentes
Nec deus hunc menſâ, dea nec dignata cubili.

That Tantalus was admitted to the banquet of Jupiter, we have the teſtimony of Euripides, in Oreſt. ver. 4.

Ο γαρ μακάριος, κοὐκ ὀνειδίζω τύχας
Διὸς πεφυκὼς, ὡς λέγουσι, Τάνταλος
Κορυφῆς ὑπερτέλλοντα δειμαίνων πέτρον
Αέρι ποτᾶται, καὶ τίνει ταύτην δίκην,
Ως μεν λέγουσιν, ὅτι ΘΕΟΙΣ ἄνθρωπος ὢν
ΚΟΙΝΗΣ ΤΡΑΠΕΖΗΣ ΑΞΙΩΜ' ΕΧΩΝ ΙΣΟΝ,
Ακόλαστον ἔσχε γλῶσσαν, αἰσχίστην νόσον.

Nam ille beatus (nec ei fortunam exprobro) Ex Jove natus, ut aiunt, Tantalus Timens ſaxum quod ſupra caput ejus imminet Pendet in aëre, et iſtam pœnam luit, Ut dicunt quidem, quod diis, cum eſſet mortalis, Communi menſa dignatus *Effraenem habuit linguam, turpiſſimum morbum.* See likewiſe the Schol. on Hom. Od. λ'. 581. Let me add Ov. Met. vi. 173.

mihi Tantalus auctor
Cui licuit SOLI, *ſuperorum tangere menſas.*

Inſtead of SOLI, I read SOLITAS: the librarian omitted the three laſt letters: *Solitas menſas:* For many mortals were admitted to the banquets of the gods; 'twas no unuſual thing. How eaſy now does the emendation offer itſelf?

Lo Tantalus I here tormented lye
WHO OF HIGH JOVE *wont whylome feaſted bee.*

Let me add in confirmation of this emendation, the Greek epigram, Antholog. p. 307.

Ουτος ὁ πρὶν μακάρεσσι συνέστιος, οὗτος ὁ νηδὺν
ΠΟΛΛΑΚΙ νεκταρέου πλησάμενος πόματος,
Νῦν λιβάδος θνητῆς ἱμείρεται· ἡ φθονερὴ δὲ
Κρᾶσις ἀεὶ χείλευς ἐστὶ ταπεινοτέρη.

Hic Tantalus *quondam beatorum conviva; hic qui ventrem* SAEPE *nectareo impleverat potu, jam guttam mortalem deſiderat: nam invidus humor ſemper labio eſt inferior.*—Jupiter and the reſt of the gods *once* were feaſted by Tantalus, who cut in pieces his ſon Pelops, and ſerved him up as a choice diſh. See Servius, Virg. Georg. iii. 7. If Spenſer alluded to this ſtory, he would not have ſaid,

Of whom high Jove wont *whylome feaſted be.*

Some ſay, for this impious feaſt and murder of his own ſon, that he was puniſhed in hell. But Spenſer does not allude to this ſtory at all, but to another, which is, that being admitted to the feaſt of the gods, he betrayed the heavenly councils and ſecrets: he could not digeſt his happineſs, ſays Pindar very finely, ἀλλὰ γὰρ καταπέψαι μέγαν ὄλϐον οὐκ ἐδυνάσθη, *non potuit concoquere magnam felicitatem.* Olym. A. 87. See there the Scholiaſt. Hence he is called *proditor* by Ovid. Amor. L. iii. Eleg. xii. 30.

Proditor in medio Tantalus amne ſitit.

And Euripides ſays of him, Ἀκόλαστον ἔσχε γλῶσσαν.

Quaerit aquas in aquis, et poma fugacia captat
Tantalus: hoc illi garrula lingua dedit.

What Hyginus relates of Tantalus, Fab. lxxxii. confirms the emendations propoſed above both of Spenſer and Ovid. *Jupiter Tantalo concredere ſua conſilia* SOLITUS *erat et ad epulum deorum admittere: quae Tantalus ad homines renunciavit. ob id dicitur ad inferos in aquam media fine corporis ſtare, ſemperque ſitire; et cum hauſtum aquae vult ſumere, aquam recedere.* So his puniſhment is related in Hom. Od. λ. 581.

Καὶ μὴν Τάνταλον εἰσεῖδον, χαλέπ᾽ ἄλγε᾽ ἔχοντα,
Ἑσταότ᾽ ἐν λίμνῃ· ἡ δὲ προσέπλαζε γενείῳ.

Et ſane Tantalum vidi, graves dolores patientem,
Stantem in lacu, hic autem alluebat ad mentum.

So Spenſer,

Deepe was he drenched to the utmoſt chin.

Ibid.

Of grace I pray thee give to eat and drinke to mee.] This is a Greciſm, δὸς ἐμοὶ φαγεῖν καὶ πιεῖν.

LX.

Enſample be of mind more *temperate.*] So the firſt quarto; but the following editions,

— *of mind* intemperate.

Preſently after, he ſays Tantalus blaſphemed heaven, i. e. the gods.

As author of unjuſtice, there to let him dye.

i. e. to lie in eternal puniſhment: which is called *death*, in the ſcripture language. So Spenſer, B. i. C. 9. St. 54.

Till he ſhould die his laſt, that is eternally.

LXII.

The whiles my hands I waſhd in purity,
The whiles my ſoul was ſoild with foul iniquity.] *In purity*, i. e. in token of purity. See Matt. xxvii. 24. In the notes which are printed with Mr. Pope's tranſlation of Homer. Od. xix. 116. there is the following obſervation, "It was cuſtomary among the Romans to waſh their hands in token of innocence and purity from blood: thus the Roman governor waſhed his hands, and ſaid, *I am innocent of the blood of this juſt perſon.*" If 'twas uſual for the Romans thus to waſh in token of innocence, the learned note-writer ſhould have produced ſome inſtance: for here Pilate uſed a Jewiſh cuſtom, not a Roman one: among the Jews he conformed to their rites and ceremonies in common and ordinary affairs. 'Tis well known that the Romans, as well as Greeks, uſed expiatory waſhings, and religious ablutions: but the cuſtom of waſhing in token of innocency, was a Jewiſh cuſtom. See Deuter. xxi. 6.—Juſt above Pilate ſays, he delivered up the Lord of life to *the ſpiteful Jews* to be put to death, *to Jews deſpiteous.* Ital. *diſpettoſo.* Gall. *deſpiteaux, deſpiteuſe.* Chaucer uſes the word in his character of the Parſon, ver. 518.

He was not to ſinful men diſpiteous.

i. e. Spiteful, ill-natured, moroſe.—If any ſhould be offended to find Pontius Pilate and Tantalus in the ſame place of puniſhment, I think it might be ſaid, by way of apology, that wicked men will ſuffer hereafter in ſome ſtate or place of puniſhment, proportionable to their crimes; and that the poet, who deſcribes ſuch a place, is at liberty to ſend thither, what wicked perſons ſoever he pleaſes, provided he acts according to poetical decorum.

LXIII.

Thou feareful foole,
Why takeſt not of that ſame fruit of gold,
Ne ſitteſt downe on that ſame SILVER STOOLE.] Mammon tempts Sir Guyon with the golden and forbidden fruit: which if he had gathered, he had betrayed an avaricious diſpoſition. He tempts him likewiſe to ſit down on the *ſilver ſtoole*; which if he had done, he would have ſhewn himſelf a lazy knight, and deſerving the puniſhment of Theſeus for ſitting on this ſlothful ſeat,

Theſeus condemnd to endleſſe ſloth by law.

B. i. C. 5. St. 35.

Sedet, aeternumque ſedebit
Infelix Theſeus. Virg. vi. 617.

Where Taubmannus has the following obſervation, *Theſeus cum Pirithoo ad rapiendam Proſerpinam deſcendens ſuper quadam petra conſedit* [typified in this *ſilver ſeat: the forbidden ſeat* in the myſteries] *à quâ petrâ licet ſemel al Hercule avulſus fuerit, poſt mortem tamen deſtinatus eſt, ut in memoriam iſtius rei æternùm in igneſcente iſta petrâ perſideat.* This *ſilver ſtoole* is mentioned above, St. 53.

And in the midſt thereof a ſilver ſeat.

This *ſtoole*, on which it was unlawful to ſit, our poet imaged from the *forbidden ſeat* in the Eleuſinean myſteries. See Meurs. Eleuſin. p. 10. and the ingenious treatiſe concerning theſe myſteries, of Mr. Warburton in his divine legation of Moſes, Vol. I. p. 202. Our knight has now gone through a kind of initiation, and paſſed all the fiery trials; and comes out more temperate and juſt, as ſilver tried in the fire.

LXV.

Which two [food and ſleepe] *upbeare,*
Like mighty pillours, this fraile life of man.] *The pillars of heaven—The pillars of the earth*—are expreſſions in the ſcripture, metaphorically taken from a building, founded upon its proper baſis and ſupported by pillars, So this little world of man, and this earthly edifice, is propt up and kept from falling (as it were) with theſe two pillars, food and ſleep. The body likewiſe is often called a houſe, a temple, &c. which wants its proper pillars to ſupport it: *our earthly houſe*, 2 Corinth. v. 1. Food is called the prop or pillar, in Horace St. ii. iii. 154. *Stomacho fultura ruenti.* Where the reader at his leiſure may conſult the notes of Dr. Bentley.

Ni cibus atque
INGENS *accedit ſtomacho* FULTURA *ruenti.*

Ingens fultura, a mighty prop, a mighty pillar. The very expreſſion of Spenſer.

LXVI.

For lenger time then that (viz. three days) *no living wight, Belowe the earth might ſuffred be to ſtay.*] Alluding to Matt. xii. 40. *As Jonas was three days and three nights in the whales belly, ſo ſhall the ſon of man be three days and three nights in the heart of the earth.*

CANTO VIII.

I.

AND is there care in heaven? And is there love—]

Theſe fine-turned verſes muſt be felt by every one, that knows the leaſt thing belonging to the power of words and dignity of ſentiment.—*And* in the beginning of a ſentence is expreſſive of paſſion; ſometimes of admiration, ſometimes too of indignation—. Ovid ſeems to expreſs indignation in the beginning of his elegy,

Et quiſquam ingenuas etiamnum ſuſcipit artes?
Amor. L. iii. Eleg. viii.

Preſently after,

That bleſſed angels he ſends to and fro
To ſerve to *wicked man, to ſerve his wicked foe.*

The old Engliſh writers, as they ſaid *to obey to*, See note on B. ii. C. 6. St. 20. So they ſaid *to ſerve to.* Wickliff, Matt. iv. 10. *Thou ſchalt worſchippe thi Lord God, and* to *him aloone thou ſhalt* ſerve.

II.

—*To aide us militant.*] Us militant here on earth; here in our chriſtian warfare. στρατεία τίς ἐστιν ὁ βίος ἑκάστου, *militia quaedam eſt noſtra vita.* Arrian. Diſſert. L. iii. C. 24. Job vii. 1. *Is there not a warfare to man upon earth?* To which St. Paul alludes, 2 Corinth. x. 4. *The weapons of our warfare are not carnal.* He adds

O why ſhould heavenly God to men have ſuch regard? Pſal. 144. 3. *Lord, what is man that thou haſt ſuch reſpect unto him: or the ſon of man, that thou ſo regardeſt him?*

III.

That wanton mayd.] See above, C. 6. St. 19. Preſently after,

He heard A VOICE.—

This is agreeable to ſcripture, in which God is ſaid to make his will known by *a voice.* So God ſpake to Samuel, 1 Sam. iii. 4. Compare likewiſe Matt. iii. 17. *And lo! a voice from heaven,* φωνὴ ἐκ τῶν οὐρανῶν, which the Jews call *Bathkol.*

He heard a voice, that called lowd and cleare,
Come hether, COME *hether, O come haſtily*

So the 1ſt and 2d quarto edit. but the fol. 1609.

Come hither, hither, o come haſtily.

Which perhaps ſhould thus be printed,

Com hither, hither O come haſtily.

Printers and tranſcribers are often guilty of repeating the ſame words, which is an error to be met with in all books, more or leſs.

V.

Whoſe tender bud to bloſſome NEW *began.*—] i. e. newly began: if Spenſer did not write, NOW *began*, i. e. now firſt began,

ΠΡΩΤΟΝ ὑπηνήτῃ τοῦπερ χαριεστάτη ἥβη.

Nunc PRIMUM *opacat flore lanugo genas.*
Ora puer PRIMA *ſignans intonſa juventâ.*

See note on B. ii. C. 12. St. 79. In deſcribing this angel, he ſays,

—Two ſharp winged ſheares
Decked with diverſe plumes—to cut his ayery wayes,

His wings like a pair of ſheares *to cut his ayery wayes*, aerias vias,

Quis crederet unquam
Aërias *hominem carpere poſſe* vias.
Ov. Art. Am. ii. 44.

Decked with diverſe plumes, Plumis verſicoloribus. Spenſer plainly ſeems to me to have in view Taſſo i. 13, 14. thus moſt elegantly tranſlated by Fairfax.

A ſtripling ſeemd hee, thrice five winters old,
And radiant beames adorn'd his locks of gold.
Of ſilver wings he took a ſhining paire,
Fringed with gold, unwearied, nimble, ſwift;
With theſe he parts the winds, the clouds, the aire,
And over ſeas and earth himſelf doth liſt:
Thus clad, he cut the ſpheares and circles faire,
And the pure ſkies with ſacred feathers cliſt.
On Libanon at firſt his foot he ſet,
And ſhooke his wings with roſie may-dewes wet.

Let me obſerve by the bye, that this poetical deſcription of the angel's ſhaking his ambroſial plumes, in the above-cited verſes, was not forgotten by Milton, iv. 285.

Like Maya's ſon (Virg. iv. 252.) *he ſtood,*
And ſhook his plumes.

VI.

Like as Cupido——
With his faire mother, HE *him dights to play,*
And with his goodly ſiſters, Graces three.] Obſerve how elegantly *he* is added, when according to grammatical conſtruction it might be omitted: but yet thus added, it gives an emphaſis and a pathos, and ſometimes a perſpicuity to the ſentence. We have ſeveral inſtances of like ſort, ſome of which have been taken notice of already, but here I ſhall be more diffuſe.

It fortuned, faire Venus haviug loſt
Her little ſon,
Him for to ſeek, ſhe *left her heavenly houſe,*
B. iii. C. 6. St. 11, 12.

But ſubtill Archimago, when his gueſts
He ſaw divided——
He *praiſed his deviliſh arts.*
B. i. C. 2. St. 9.

The whiles, a lozell wandring by the way—
He *that brave ſteed there finding—*
B. ii. C. 3. St. 4.

As feareful fowle—Shee *ſeeing—*
B. ii. C. 3. St. 36.

Like as a Lyon—He *ſlips aſide——*
B. ii. C. 5. St. 10.

Like as an eagle—He *flies——*
B. v. C. 4. St. 42.

Whom Calidore perceiving faſt to flie,
He *him purſued—* B. vi. C. 1. St. 22.

Other paſſages may be added eaſily, but theſe are ſufficient to put the reader fully in mind that our language in many inſtances can equal the Greek or Roman. Dr. Bentley in his elegant and learned notes on Horace, (Lib. 1. Od. ix.

Nec dulces amores
Sperne puer, neque tu choreas)

brings from Virgil and Homer inſtances of *ille*, and ὅγε thus pleonaſtically introduced.

Praecipitemq; Daren ardens agit aequore toto,
Nunc dextrâ ingeminans ictus, nunc ille *ſiniſtrâ.*
Aen. v. 456.

Η τινας ἐκ Πύλου ἄξει ἀμύντορας ἠμαθόεντος,
Η ΟΓΕ ϗ Σπάρτηθεν, ἐπέι νυ περ ἵεται αἰνῶς.
Hom. Od. ϐ'. 326.

Servius cites ſeveral other inſtances from Virgil in his notes on Aen. xii. 5.

Saucius ille *gravi venantum vulnere pectus,*
Tum demum movet arma leo—

κατ' ἐξοχὴν, *ille leo*, ſays Servius: and Cerda obſerves, ILLE *non vacat, ſed major emphaſis.* Dr. Clarke has the ſame obſervation, pretty much in the ſame words, but what he ſays from himſelf is unfortunely added,

Εἰσόκε, σ' ἢ ἄλοχον ποιήσεται ἢ ΟΓΕ δούλην.
Il. γ'. 409.

"Vox ὅγε nequaquam hîc ſupervacanea eſt, ſed "elegantiſſimam tum in Graeco tum in Latino "ſermone emphaſin habet, *quam linguae recentiores* PRORSUS *ignorant.*" Strange indeed that our Engliſh language ſhould be ignorant of this elegance! for I queſtion if there be any beauties, in any language, which ours cannot at leaſt aſpire to; but how came Dr. Clarke ſo unattentively to read the following, which he muſt have red a thouſand times? *Almighty God, the father of our Lord Jeſus Chriſt, who deſireth not the death of a ſinner*——HE *pardoneth*——Or how came he, when he wrote his notes on St. John's goſpel, to overlook that beauty in our tranſlation, which he ſo much admires in Homer? *But the comforter, which is the holy Ghoſt, whom the father will ſend in my name,* HE *will teach you all things,* &c. John xiv. 26.—But leaſt we ſhould be too diffuſe, let us leave this ſubject, and conſider what follows,

And with his goodly ſiſters, Graces three.

I have often obſerved how Spenſer varies his mythological tales, and makes theſe always ſubſervient to his poem. Another genealogy of the Graces is mentioned in B. vi. C. 10. St. 22. according to Heſiod. Concerning this genealogy, the reader may at his leiſure conſult Falkenburg. ad Nonnum, pag. 539. And Boccace L. iii. C. 22. *Dicunt Venerem Gratias peperiſſe: nec mirum; quis unquam amor abſque gratia fuit?* So Milton.

But come thou goddeſs fair and free
In heaven yclepd Euphroſyne,
And by men, heart-eaſing Mirth,
Whom lovely Venus at a birth,
With two ſiſter-Graces more,
To ivy-crowned Bacchus bore.

VII.

Till him the childe *beſpoke*—] *The child, the infant,* are appellations of dignity. Sir Thopas is called *the child*, in Chaucer, pag. 145. Edit. Urry.

VIII.

Watch thou I *pray,*
For evill is at hand—] Conſidering the dignity of the angelical ſpeaker, this reading I would alter; and either read,

——*Watch thou* and *pray*.

For theſe words are joined in ſcripture, Mark xiii. 33. *Take ye heed, watch and pray,* xiv. 38. *Watch ye and pray.* See likewiſe Luke xxi. 36. or rather thus,

Watch thou, I SAY
For evil is at hand——

And this emendation is becoming the dignity of the angel, and is ſcriptural likewiſe. Mark ii. 11. I SAY *unto thee ariſe.* 'Tis in ſeveral other places, but one occurs much to our purpoſe, Mark xiii. 37. *And what* I SAY *unto you,* I SAY *unto all,* WATCH. So that I would certainly have printed had I any authority but conjecture,

Watch thou, I ſay,
For evil is at hand——

IX.

The Palmer ſeeing his left empty place,
And his ſlow eies beguiled of their ſight] i. e. The Palmer ſeeing his place left empty; and his eyes being beguiled of their ſight. *And his ſlow eyes,* &c. is put abſolute. The ſame conſtruction we have above B. i. C. 5. St. 45. and B. ii. C. 3. St. 36. which paſſages if we might gueſs from the printing of the various editions, have been miſunderſtood; and might eaſily be ſo, if my rule is not obſerved, which is to tranſlate our poet into ſome other language, when his conſtruction, or his idiom, ſeems intricate and uncouth.

Ibid.

And courd *it tenderly,*
As chicken newly hatcht.] i. e. And protected it, as a hen *ſits couring o'er* her young chicken. Skinner, "to coure, *ab Ital. covare. Fr. G.* "*couver, incubare, metaphorâ ſumptâ à gallinis ovis* "*incubantibus.*" See Menage in V. *Couver.* But Junius brings it from the old Britiſh word, *Cwrrian.* Milton in Par. L. viii. 350. applies this expreſſion to the fawning beaſts bending or *cowring* down,

— *theſe* [viz. the beaſts] *cowring low*
With blandiſhment, each bird ſtoopd on his wing.

But I believe Spenſer uſed it in the former ſenſe, as Skinner and Menage explain it.

And courd it tenderly, IT agrees with *his charge,* viz. the knight in a ſwoon. *Et ſuper ipſum incubabat, ſicut gallina ſuper pullos.*—— In the Gloſſary uſually printed with Spenſer's works, 'tis ſaid to be put for *covered,* as if corrupted from it. Spenſer had plainly that affecting ſimile of our Lord in view, *O Jeruſalem, Jeruſalem— how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not.* Matt. xxiii. 37.

οὓς ὑποπτέρους,
Σώζω νεοσσοὺς, ὄρνις ὡς ὑφειμένη, i. e. **like a hen couring o'er them.** Euripid. Herc. Fur. ver. 72.

X.

Who meeting earſt—] See above C. 4. St. 41. and C. 6. St. 47.

XIII.

Vile is the vengeance on the aſhes cold,
And envy baſe to barke at ſleeping fame.] *At ſleeping fame*: i. e. at the fame of a perſon now dead;

of one now fallen aſleep : κεκοιμημένου, *mortui.* Sleep the brother, and image of Death, is often put for death itſelf.

Ὣς ὁ μὲν αὖθι πεσὼν κοιμήσατο χάλκεον ὕπνον.
Hom. Il. λ′ 241.

Olli dura quies oculos et ferreus urget
SOMNUS. Virg. x. 745.

The ſentence, is proverbial, and perhaps from Hom. Od. χ′. 412.

Οὐχ ὁσίη κταμένοισιν ἐπ' ἀνδράσιν εὐχετάασθαι.

Non fas eſt mortuis viris inſultare.
Nullum cum victis certamen, et aethere caſſis.
Virg. xi. 104.

Neſſuna, à me co'l buſto eſſangue, e muto
Riman piu guerra ; egli mori, qual forte.
Taſſo xix. 117.

XV.

—*Sith that he died* entire ?] Since he died a natural death, *entire* not mangled or wounded: as we ſay, **in a whole ſkin.** *Intire*, is derived from *integer* : and *integer* is thus uſed by Statius, Syl. L. ii. 1. 156.

—Maneſq; ſubivit
INTEGER, *et nullo temeratus corpora damno.*
Ibid.

——*A dead dog.*] See the above note, on B. ii. C. 3. St. 7.

XVI.

Ne blame your honour—] Caſt not blame or reproach on your honour, ſcandalize not — Gall. *blamer*. Ital. *biaſimare*, à Lat *blaſphemare*, βλασφημεῖν. The Sarazin threatens he will *entomb* him in the birds of the air : repeating and changing the terms which the Palmer uſed.

But leave theſe relicks of his living might
To decke his herce, *and trap his* tombe-blacke
ſteede.

The horſes of the dead knights were decked out with *black* trappings, and with their armour ; and thus walked in ſolemn proceſſion to the *tomb*, where their arms and knightly honours were hung up: hence he ſays, *tomb-black. Herſe* is uſed for the *tomb.*

HEARE, herſe, *cenotaphium, tumulus honorarius: ſignat et ornamentum ſuper tumbam defuncti collocatum : nunc deſignat feretrum ab equis tractum.* Junius edit. Lye.—The Sarazin replies, *what herſe* (*what tomb*) *or ſteed*, ſhould he have prepared for him,

But *be* ENTOMBED *in the raven or the kight ?*

'Tis a uſual threat in Homer to give the carcaſſes of the enemy to the fowls of the air : and the ſame threat likewiſe the proud Philiſtine makes in ſcripture. *Entombed*, conſidering the retorted repetition is very elegant, *talk not to me of tombs : he ſhall have no other tomb but the ravenous birds of the air.*

XVII.

And covered *ſhield.*] See B. i. C. 7. St. 33. Preſently after,

When under him he ſaw his Lybian ſteed to prance.

Becauſe excellent ſteeds are produced in Lybia, he therefore ſays, *Lybian ſteed.* This is Horace's perpetual mode of expreſſion.

XVIII.

—*Flowre of grace and* nobileſſe.] From the Italian, *nobilezza.* The French word, *nobleſſe* is of two ſyllables.

XIX.

So would I, ſaid the enchaunter, glad and faine,
Beteeme *to you* THIS *ſword*] *This ſword*, which he intended for Braggadochio. See above B. ii. C. 3. St. 17, 18. 'Tis printed *this*, and rightly in the oldeſt quartos, but wrong in the folios, *his ſword.—Beteeme to you*, i. e. give, beſtow, deliver to you, as Shakeſpeare uſes it in Midſ. Nights Dream, act 1.

Belike for want of rain, which I could well
Beteem *them from the tempeſt of mine eyes.*

XX.

For that ſame knights owne ſword this is of yore,
Which Merlin made by his almightie art
For that his nourſling, when he knighthood ſwore,
Therewith to doen his foes eternall ſmart.
The metal firſt he mixt with medaewart,
That no enchauntment from his dint might ſave ;
Then it in flames of Aetna wrought apart,
And ſeven times dipped in the bitter wave
Of helliſh Styx, which hidden vertue to it gave.

XXI.

The vertue is, that nether ſteel nor ſtone
The ſtroke thereof from entraunce may defend ;
Ne ever may be uſed by his fone,
Ne forſt his rightful owner to offend,
Ne ever will it breake, ne ever bend
Wherefore Morddure it rightfully is hight.

of yore, of times yore, formerly: perhaps it is better thus to point,

For that ſame knights owne ſword this is, of yore
Which Merlin made.—

Which formerly Merlin made. This pointing I like beſt, though the other may be defended, and has the authority of all the books. The enchanter Merlin is here ſaid to have made prince Arthur's ſword. Heroes of old had their arms made by enchantment and ſupernatural power: the arms of Achilles and of Aeneas were made by Vulcan. But as our poet mentions the ſword in particular, I would obſerve that the ſword of Hannibal was enchanted.

Hannibal agminibus paſſim furit, et quatit enſem
Cantato nuper ſenior quem fecerat igni
Litore ab Heſperidum Temiſus. Sil. Ital. i. 429.

Virgil comes nearer ſtill to our poet's expreſſions; who deſcribing the ſword of Turnus, ſays, 'twas made by Vulcan for Daunus, the father of Turnus, and tinged hiſſing hot in the Stygian lake:

And ſeven times dipped in the bitter wave
Of helliſh Styx.

Enſem quem Dauno ignipotens deus ipſe parenti
Fecerat, et Stygiâ candentem tinxerat undâ.

Valerius Flaccus likewiſe L. vii. 364. bears teſtimony to the virtues and efficacy of the Stygian waters,

Prima Hecate Stygiis duratam fontibus harpen
Intulit.

And this explains and illuſtrates Arioſto, xix. 84.

L'Usbergo ſuo di tempra era ſi duro,
Che non li potean contra le percoſſe,
E per incanto al fuoco de l'inferno
Cotto e temprato à l' acqua fu d' Averno.

Merlin beſide mixt the metal with *medaewart*: i. e. with the *wort* or herb called *medica*, concerning which ſee Virg. G. i. 215. It availed againſt inchantments, and for this reaſon was uſed by Merlin. Nothing is more uſual in romance writers than to read of heroes made invulnerable by inchantments; and of ſwords, by more powerful inchanters ſo framed, as to prevail over even inchanted heroes. Don Quixote tells Sancho B. iii. C. iv. that he will endeavour to procure a ſword, ſuperior to all enchantments: fortune, he ſays, may provide him ſuch a one as that of Amadis de Gaul, who named himſelf knight of the burning ſword: which ſword could cut aſunder whatever it undertook, and could reſiſt all inchantments. So Baliſarda the ſword of Ruggiero,

Quel brando con tal tempra fabbricato,
Che taglia incanto ed ogni fatatura.
Berni. Orl. Innam. L. ii. C. 17. St. 13.

Non vale incanto, ov'elle mette il taglio.
Arioſto. xli. 83.

The vertue is, that neither ſteel nor ſtone,
The ſtroke thereof from entrance may defend.

So the ſword is deſcribed, which the king of Arabia ſent to Cambuſcan, Chaucer pag. 61.

This nekid ſword——
Such virtue hath that what man ſo ye ſmite
Thorough his armure it woll kerve and bite,
Were it as thick as is a braunchid oke.

So the ſword of Michael is deſcribed, Milt. vi. 320

——But the ſword,
Of Michael from the armory of God,
Was given him temper'd to, that neither keen
Nor ſolid might reſiſt that edge.

This ſword for its virtues was named *Mordure*: it bit hard and ſharp; from *mordre* to bite, and *dur*, hard: *mordax ferrum*, Horat. L. iv. Od. vi. 9. or from the Ital. *mordere*, to bite or wound, and *duramente*, cruelly, hardly. From this very quality Orlando's ſword had its name; and was called *Durenda*, as Turpin writes in his hiſtory of Charles the Great, Chap. xxi. DURENDA *interpretatur* DURUS ICTUS. Hence Boyardo and Arioſto have called their heroes ſword, *Durlindana*. I cannot help obſerving how deſignedly Spenſer here omits to follow either that ſilly romance called the Hiſtory of prince Arthur, which gives a long and ridiculous account of his ſword, *Excalibur*, i. e. cut ſteel: or even of Jeffrey of Monmouth, who ſays, his ſword's name was Caliburn, L. ix. C. iv. Compare Drayton's Polyol. pag. 61. however as 'tis certain Spenſer had red both the romance of prince Arthur, and Jeffry of Monmouth's Britiſh hiſtory, ſo it is as certain that he altered many things, and made their ſtories ſubmit to the oeconomy of his poem. The following citation from Jeffry of Monmouth concerning prince Arthur, might here not improperly be made; ‘ Arthur having put on a coat ‘ of mail, ſuitable to the grandeur of ſo potent a ‘ king, fits his golden helmet upon his head, ‘ on which was engraven the figure of a dragon (See B. i. C. 7. St. 31.) and on his ‘ ſhoulder his ſhield called Priwen, upon which ‘ the picture of the bleſſed Mary mother of God ‘ being drawn, put him frequently in mind of ‘ her. Then girding on his CALIBURN, which ‘ was an excellent ſword, made in the iſle of ‘ Avallon, he graced his right hand with his ‘ launce, named Ron, which was hard, broad ‘ and fit for ſlaughter.’ Jeff. of Mon. Book ix. Chap. iv. Spenſer often ſpeaks of Arthur's ſpear, ſword, ſhield, and helmet: but, *Non ſemper famam ſequiter; ſed ſibi convenientia ſingit.*

XXV.

Which thoſe ſame foes, that ſtand hereby
Making advantage to revenge their ſpight—] So the two quarto editions apparently wrong. Spenſer corrected it among the Errata, as I have printed it: but the Folio 1609, correcting by conjecture, thus gives it,

Which thoſe ſame foes that doen awaite hereby.

XXVI.

Words well diſpoſt
Have ſecret powre t' appeaſe inflamed rage.] Prov. xv. 1. *A ſoft anſwer turneth away wrath.*

XXVII.

Ye warlike payre, whoſe valourous great might,
It ſeems, juſt wrongs to vengeance doth *provoke.*] So the Folio of 1609. But the book I print from, which is the oldeſt quarto, reads, *doe provoke*: the conſtruction is, *Whoſe valour juſt wrongs (as it ſeems) do provoke to vengeance.*

XXVIII.

For *what art thou*
That mak'ſt thyſelf his dayſman—] Obſerve *For* in the beginning of the ſentence, marking paſſion and indignation. So Proteus, baffled in his various arts, addreſſes the ſwain in Virgil, G. iv. 445.

NAM *quis te, juvenum confidentiſſime, noſtras*
Juſſit adire domos?

The commentators ſuppoſe here only a queſtion, for *Quiſnam.*

Nam (ſays Donatus) *inceptiva eſt particula, et vim habet incipiendi.*

Nam quod iſti dicunt malevoli—
Terent. Prol. Adelph.

Ibid.

Or who ſhall let me now
On this vile body from to wreack *my wrong?*] A Greciſm. ἀπὸ τῦ τίσασθαι, *from wreaking.* Or who ſhall now hinder me from revenging my wrongs on this vile body?

XXIX.

But from the grandſyre to the nephewes ſonne
And all his ſeede the curſe doth often cleave,
Till vengeance utterly the guilt bereave.] i. e. to the third or fourth generation. *Sacer nepotibus cruor.* Horat.

XXX.

Therefore by Termagaunt—] Preſently after, St. xxxiii. *By Mahoune.* Theſe are oaths of impious Sarazins: *By Termagaunt and Mahoune.* So in Chaucer's rhime of Sir Thopas, 3318. The Giant ſwears *by Termagaunt.* And in Taſſo, i. 84. *La grande e forte in Maccmetto crede.* Which Fairfax tranſlates, *On* Termagant *the more, and on* Mahowne. And thus Spenſer joins theſe two names, B. vi. C. 7. St. 47. *And oftentimes by Termagant and Mahoune ſwore.* So in the Italian poets. *Con* Trivigante, *Apollino, e* Macone. Berni Orl. Jnnam. L. 2. C. 7. St. 70. *Che la fe di Macone e Trivigante,* L. 2. C. 16. St. 57. And Arioſto, Orl. Fur. xii. 59.

Beſtemmiando Macone e Trivigante.

Termagaunt is the ſame as Demogorgon (I believe) TRIPLICIS *mundi ſummum, quem ſcire nefaſtum eſt.* See note on B. i. C. 1. St. 37.

Triſmegiſtus; ter-maximus; ter-magnus: thrice-powerful, or great. This name was given to the Ægyptian Hermes; whom Milton, in alluſion to his name, calls in *Il Penſeroſo*, "Thrice-great Hermes." Conſult Junius in v. *Termagant.*

XXXVII.

Horribly then he gan to rage and rayle—
Als when his brother ſaw the red blood rayle—] The words are different in their ſignification; and ſo may be allowed to rhime each to the other: And yet the Folios read, *the red blood* TRAILE. See *rayle* in the Gloſſary. Preſently after,

Lowd he gan to weepe.

The rhime muſt excuſe the catachreſtical uſe of the word. *Lowd he gan to cry out, and ſaid,* &c. Ατρείδης δ' ᾤμωξεν, *Atrides autem* EJULAVIT. Il. γ. 364.

XXXVIII.

The one *upon his covered ſhield did fall*—
But th' other *did upon his troncheon ſmite.*] i. e. The ſtroke of the one, &c. *But th' other*, i. e. *the ſtroke of the other.* The ſubſtantive is included in the verb. See note on B. i. C. 2. St. 19. and what is there cited from Homer.

XL.

Sir Guyons ſword he lightly to him raught,
And ſaid, Fayre ſonne, great God thy right hand bleſſe;
To uſe that ſword, ſo well as he it ought.] *raught*, i. e. reached; from *reach* comes raught; as from *teach*, taught: which I mention becauſe in Hughes 'tis printed, *wrought.* — *So well as he it ought*, i. e. ſo well as he who did *owe* it: as well as the *owner*, Sir Guyon. *To owe*, to own, or poſſeſs, is frequently uſed; and *ought*, for *owned*; from the Anglo-S, ahꞇ, *habuit.* Spenſer often omits the relative *who*, which occaſions the ſentence to be embaraſſed; and perhaps omits it here; unleſs *he* is corrupted by the printer, from *who*, — *ſo well as* who *it ought.* And this eaſy correction makes the whole ſentence eaſy.— But the 2d quarto reads,

To uſe that ſword ſo wiſely as it ought.

i. e. So wiſely as it ought to be uſed. And would the Palmer pay the Prince ſuch a complement? could he the leaſt doubt it? The other reading is much better, complementing indeed Sir Guyon; but complements to one brave knight, don't carry a reflection with them on another real brave knight — But the Folios 1609, 1611, 1617, 1679, thus read,

Great God thy right hand bleſſe
To uſe that ſword ſo wiſely as IT AUGHT.

This comes neareſt to Spenſer's manner; which is to make the letters correſpond in their jingling terminations: and from this reading I would offer the following, in which not one letter is changed:

great God thy right hand bleſſe
To uſe that ſword ſo wiſely as ITAUGHT.

i. e. So wiſely as thou haſt been taught to uſe it. I am ſatisfied that Spenſer prefixed the *i* as well as the *y* to participles and verbs of the perfect tenſe; like Chaucer and our old Engliſh writers. This correction I think, is not to be overlooked. — The Palmer ſeeing the Prince in diſtreſs, gives him a ſword: our poet plainly had Homer in view, where Minerva gives Achilles his ſpear, λάθε δ' Ἕκτορα, *et latuit Hectorem*, Il. χ. 276. *She gave him his ſpear ſo lightly, as Hector knew not of it.* So Iuturna (Virg. xii. 785.) gives Turnus his ſword, who had broken his former ſword on the Vulcanian arms of Æneas.

Ibid.

Then like a lyon, which hath long time ſaught
His robbed whelpes, and at the laſt them fond
Emongſt the ſhepheard ſwaynes, then wexeth wood
and yond.] *Yond* is ſo uſed by Fairfax, in his elegant verſion of Taſſo, i. 55.

Nor thoſe three brethren Lombards fierce and yond.

And by our poet, B. iii. C. 7. St. 26.

As Florimel fled from that monſter yond.

The Gloſſary uſually prefixed to Spenſer, ſays it means *beyond:* and *from that monſter yond*, is *from beyond that monſter*. But I believe a child may ſee that in all theſe paſſages *yond* is an adjective: adverbs become adjectives in Greek by the article prefixed before them; and in Engliſh often by *the* prefixed, or by poſition: as *wood and yond*; *fierce and yond*; *that monſter yond*. Anglo-S. ᵹeonð, ẏonð, ULTRA: from which Latin adverb the French form their adjective *outrè*, i. e. furious, outragious, extravagant; and ſo Spenſer uſes *yond*, adjectively and in the ſame ſenſe: ULTRA AGENS *naturam et rationem*, acting yond or beyond nature and reaſon, OUTRAGIOUS. Spenſer ſays here, *Lyon* in the maſculine gender, though the lioneſs is moſt fierce when ſhe has young: but ſee Burman on Valer. Flac. vi. 347. and Marckland on Statius Sylv. L. ii. Ecl. i. ver. 9.

XLII.

As ſalvage bull.] *Come toro ſalvatico.* Arioſto, xi. 42.

XLIV.

And pierced to the ſkin, but bit not thore.] i. e. thorough. Anglo-S. Ðoꞃh. Ðuꞃh. Belg. door.—The 2d quarto and Folios read,

—but bit no more.

which I believe to have been our poet's alteration.

XLVII.

Tho when THIS *breathleſſe woxe, that battaile gan renewe.*] Then when this Paynim grew breathleſſe, that prince renewed battle. So read the two quarto editions, and Folio 1609. But the Folio 1617, and 1679. *Tho when* HE, &c.

XLVIII.

As when a windy tempeſt—] Compare this ſimile with B. iii. C. 4. St. 13. Preſently after, the two old quarto editions read,

So did Sir Guyon *beare himſelf in fight.*

But rightly altered in the Folios, as I have printed it in the context. 'Tis no unuſual thing for proper names to be written wrong, with a ſeeming kind of correctneſs.

But me had warnd old Cleons *wiſe beheſt.*
B. i. C. 9. St. 9.

For, *Timons.*

Stird up twixt Scudamore *and Paridell.*
B. iv. C. 4. St. 35.

For *Blandamour.*

And Xanthus *ſandy bankes with blood all overflowne.*
B. iii. C. 9. St. 35.

For *Simois.*

Like as Bellona, *being late returnd—*
B. iii. C. 9. St. 22.

For *Minerva.*

The legend of Cambel and TELAMOND.
B. iv. pag. 517.

For TRIAMOND. So we have *Lady Momera*, for *Munera*, Argument to Canto 2. B. v. *Matilda*, for *Serena*, Argument to Canto 5. B. vi. *Criſpina*, for *Serena*, See note on B. vi. C. 3. St. 23.

XLIX.

But when he ſtroke moſt ſtrong, the dint deceiv'd.] The impreſſion made by the ſword, or force with which he ſtroke, *deceived him*; for it did not wound its true maſter, ſee St. 21. The Sarazin's flinging away his ſword and leaping upon prince Arthur, is not unlike what Homer writes of Menelaus thus ſeizing on Paris, ἦ καὶ *ἐπαΐξας κόρυθος λάβεν*, *dixit et irruens galeâ eum prehendit*. Il. γ′ 369. Compare likewiſe the combat between Tancred and Argante, Taſſo, xix. 17.

L.

For as a bittur—] See note on C. 7. St. 34.

LII.

Foole, ſaid the Paynim, I thy gift defye,
But uſe thy fortune, *as it doth befall.*] *The young knight diſdaining to buy life with yielding, bad him* uſe his fortune; *for he was reſolved never to yield*. Sydn. Arcad. p. 270. Compare the duel between Tancred and Argante, where the pagan has the ſame expreſſion,

USA LA SORTE TUA, *che nulla io temo:*
Taſſo, xix. 22.

Contra Sidonius, leto non terreor ullo,
Utere Marte tuo. Sil. Ital. xv. 804.

Utere ſorte tuâ. Virg. xii. 932. whom all the above-mentioned poets ſeem to have imitated.

LIII.

—*he wexed* wondrous woe.] i. e. very ſad. Anglo-S. Waa, *mæſtus*.

Chaucer, Rom. Roſe 312.

Was never wight yet half ſo woe.

And in the Wife of Bath's tale, 9[illegible].

Wo *was the knight* —

Dryden in his poetical verſion has kept this old expreſſion,

Woe *was the knight at this ſevere command.*

Ibid.

Deare Sir.] Sir Guyon does not ſay, *Sir*, but *deare Sir*: yet the boatman (B. ii. C. 12. St. 18) addreſſing the Palmer, ſays, *Sir Palmer*. See Menage in SIRE: the word originally is the ſame, whether written *Sir* or *Sire*; yet it may admit of a doubt, whether Spenſer did not intend to diſtinguiſh this reverend Palmer, from the knights, by the addreſs of *Sire*, and not *Sir*: for this reverend Palmer, in the hiſtorical view of this poem, alludes (perhaps) to archbiſhop Whitgift, formerly tutor of the Earl of Eſſex, imaged in Sir Guyon.

LV.

And to the prince with bowing reverence—] Corrected among the Errata, as printed in the context.

CANTO IX.

I.

BUT *none then it more fowle and* incedent
Diſtempred through miſrule and paſſions bace,
It grows a monſter, and incontinent
Doth loſe his *dignity*—] *Indecent*: ſo corrected among the Errata.—*And incontinent*, i. e. and incontinently, immediately. — Obſerve *it* in one line, and *his* in the following: which is, not unuſual in our poet, as has been already noticed. This book is very philoſophically written, and drawn from the Socratic fountains of true learning.

II.

—*So goodly* ſcord.] See note on B. i. C. i. St. 1.

V.

Have made thee *ſoldier of that princeſſe bright*.] So the two quartos, the Folio 1609, *a ſoldier*.— Guyon replies in the following ſtanza.

But were your will her ſold to entertaine,
And numbred be mongſt knights of maydenhed,
Great guerdon, well I wote, ſhould you remaine;
And in her favour high be reckoned,
As Arthegall and Sophy now beene honored.

i. e. But were it your will to take her pay and be her *ſoldier*; for ſold in the German language, ſignifies pay, or ſtipend. Hence the word *Soldier*; and *Soldurius* uſed by Cæſar, De Bell.

Gallico Lib. iii. C. 22. I refer the reader to Watchter in V. SOLDURII; and Menage in V. SOLDAT. —— *The knights of Maydenhead*, are the knights in Fairy land; alluding to the knights of the round table, inſtituted (as ſaid) by Arthur; and likewiſe to the Knights of the Garter: but particularly alluding to the Knights of the Garter in the court of queen Elizabeth. *Arthegall* and *Sophy*, are mentioned here, by the bye, to raiſe a curioſity of further inquiry in the reader; which curioſity he intended to anſwer hereafter: Arthegall, we ſhall read of often; and Sophy I make no doubt was intended to be the hero of ſome other book in this poem: he was the ſon of king Gulicke of Northwales.

So Cambria had ſuch too, as famous were abroad,
SOPHY, king Gulick's ſonne of Northwales,
 who had ſeene
The ſepulcre three times, and more, ſeven times
 had been
On pilgrimage at Rome, of Beniventum there
The painful biſhop made.

Drayton's Polyolb. Song xxiv. pag. 80.

VII.

SEVEN *times the ſunne with his lamp-burning light*
HATH *walkte about the world and I no leſſe,*
Sith of that goddeſſe I have ſought the ſight.] So the 1ſt old quarto. But the 2d and Folios,

NOW *hath the ſunne with his lamp-burning light*
Walkt round about the world, and I no leſſe—

ONE year is paſt, ſays prince Arthur, ſince I have been ſeeking the Fairy Queen. That this is the true reading, appears plain from B. i. C. 9. St. 15. Compare that paſſage where the prince is giving an account of himſelf and his Love.

NINE MONTHS *I ſeek in vaine, yet nill that vow*
 unbind

This expreſſion of the ſun walking round about the world with his lamp-burning light, is taken from Virg. iv. 6.

Poſtera Phœbea luſtrabat lampade terras

Luſtrabat, i. e. *circumibat* [walkt round about] ut, *Luſtrat Aventini montem*. Servius.

VIII.

Fortune the foe of famous cheriſaunce,
Seldom (ſaid Guyon) yields to virtue aid.]

O Fortuna viris invida fortibus,
Quàm non aequa bonis praemia dividis!

Senec. Herc. Fur. ver. 523.

Invida Fata piis, et Fors ingentibus auſis
Rara comes. Stat. x. 384.

Fortune, envying good, *hath felly frowned.*

B. v. C. 5. St. 36.

Sydney's Arcad. p. 102. *Lady, how falls it out that you, in whom all virtue ſhines, will take the patronage of Fortune, the only rebellious handmaid againſt virtue.*

IX.

Gramercy Sir, ſaid he, but mote I wote—] This appears at firſt ſight an error of the preſs, inſtead of *weete*, as the rhime and ſenſe plainly ſhow. — Obſerve in the next ſtanza, that he ſays they did light from THEIR *ſweaty courſers*: Sir Guyon's horſe was ſtolen, and he does not ſay how he got another: See note on B. iii. C. 1. St. 1. *Their* muſt include Sir Guyon, as well as prince Arthur and his Squire. There are ſome few in this poem of theſe kind of inaccuracies, if paſſing over little circumſtances, may ſo be called. And perhaps the mentioning them may appear as trifling, as the inaccuracies themſelves.

XI.

And wind his horn.] See note or B. i. C. 8, St. 3.

XII.

SEVEN *years this wiſe they us beſieged have.*] See the 1ſt ſtanza, where the poet opens the allegory: nor has the reader any occaſion to be put in mind, that this caſtle is the human body, and Alma the mind; and that this miſcreated troop of beſiegers are vain conceits, idle imaginations, foul deſires, &c. Compare with Orl. Fur. B. vi. St. 59. Or rather with Plato de Repub. Lib. viii. where he mentions the perturbed affections ſeizing on the citadel of the youthful ſoul, τῆς ψυχῆς ἀκρόπολιν, Alma's caſtle, or ſtrong hold. — He ſays *ſeven years*, perhaps, in alluſion to the ſeven ages of the world. 1ſt age, from Adam to Noah. 2d, to Abraham. 3d, from Abraham to the departure of Iſrael out of Ægypt. 4th, to the building of the temple. 5th, to the captivity of Babylon. 6th, to the birth of our Saviour. 7th, from the birth of our Saviour to the end of the world. Or perhaps the number *Seven* has a particular reference to the various ſtages of mans life. Conſult Cenſorinus de die natali. cap. vii. and cap. xiv. And likewiſe Macrob. in Somn. Scip. i. vi.

Hic denique numerus [ſeptenarius] *eſt qui hominem concipi, formari, edi, vivere, ali, ac per omnes aetatum* *aeternum gradus tradi ſimulat atque omnia conſtare facit.* See likewiſe pag. 28, 29, but the paſſage is too long to tranſcribe.—This whole chapter of Macrobius ſhould be red over, to underſtand well this Canto of Spenſer: for our poet plainly had it in view, as well as the Timaeus of Plato.

XIII.

—*ſome ſtaves in fier* warmd.] See note on B. i. C. 7. St. 37. Staves, *ambuſtas ſine cuſpide*, as Silius Italicus expreſſes it. Lib. vi. 550. Buſbequius, in his account of the Colchians, ſays, their common ſoldiers had no other arms but arrowes or ſtakes *burnt at one end*, or great wooden clubs.—Just after,

Staring with hollow eies, and ſtiffe upſtanding
heares.

i. e. and the hair of their head ſtood on end. *ſtiffe upſtanding heares*, is put abſolute.

XV.

And evermore their cruell Cāptăine.] So the two old quartos. *Cāptăine* of three ſyllables: which is Spenſer's manner. So he ſays *Hērŏes*, *ſafĕty*, *decrēed*, &c. But all the Folios and Hughes read, *Capitaine*; which I by no means diſlike. Shakeſpeare has *ſerjeant* and *captain* of three ſyllables in Macbeth, Act I. Sc. II.

The neweſt ſtate. Mal. *This is the* Sērjēant—
Our Cāptăins, *Macbeth and Banquo?* Cap. *Yes*—

Ibid.

And overrone to tread them to the ground.] And to tread them to the ground, being run over.

Ibid.

—*at their* idle *ſhades.*] *Idle* means vain or empty: σκιοειδῆ φαντάσματα. *tenues ſine corpore vitas*, Virg. vi. 292. Εἴδωλα. Sonner, idel, empty, vain.

XVI.

Whiles in the ayre their cluſtring army flyes.] The metaphor is from a cluſter of grapes, and the expreſſion literally from Homer Il. β′ 89. Βοτρυδὸν δὲ πέτονται, *in modum racemi volitant.* See note on B. i. C. 1. St. 23.

XIX.

Braunched with gold and pearle MOST RICHLY
WROUGHT—

—*And in treſſes* WROUGHT] 'Tis Spenſer's manner and rule to make ſome difference (if poſſible) in his rhimes: I therefore imagine that the former verſe was written thus,

Braunched with gold and pearle MOST RICH
YWROUGHT.

He adds,

And borne of TWO *faire damſels, which were taught*
That ſervice well——

Theſe TWO *faire damſels*, I think are what Plato calls, Ἐπιθυμητικὴ and Θυμητικὴ, which when *well taught their ſervice*, are of excellent uſe to Alma. See note on B. ii. C. 3. St. 12. where this allegory is ſomewhat varied. Cicero Tuſc. Diſput. i. 10. *Animo duas parere voluit Plato, iram et cupiditatem.* See likewiſe Apuleius, and Diogen. Laert. iii. 67. and Max. Tyr. pag. 265. 267. edit. London.

XXI.

Firſt ſhe them led up to the caſtle-wall
That was ſo HIGH *as foe might not it clime,*
And all ſo faire and fenſible *withall*—] *Fenſible* is Spenſer's correction inſtead of *ſenſible*. But let us attend to the allegory. Xen. Ἀπομ. L. i. C. iv. Sect. 11. οἱ [viz. Θεοὶ] πρῶτον μὲν μόνον τῶν ζώων ἄνθρωπον ΟΡΘΟΝ ἀνέστησαν· ἡ δὲ ὀρθότης καὶ προορᾶν πλεῖον ποιεῖ δύνασθαι, ϗ τὰ ὕπερθεν μᾶλλον θεᾶσθαι, ϗ ἧττον κακοπαθεῖν *Qui Dii primò inter animalia ſolum hominem* rectum *conſtituerint. rectitudo autem et longius proſpicere facit, et melius ſuperna ſpectare, et minus laedi.* Cicero de Nat. Deor. ii. 56. *Qui Deus primùm eos humo excitatos* CELSOS *et* RECTOS *conſtituit, ut deorum cognitionem caelum intuentes, capere poſſent.*

Os homini SUBLIME *dedit, caelumque tueri*
Juſſit, et ERECTOS *ad ſidera tollere vultus.*
Ov. Met. i. 85.

Two of far nobler ſhape, ERECT *and* TALL,
Godlike erect, with native honour clad——
Milton iv. 288.

Ibid.

But of thing like to that Aegyptian ſlime
Whereof king Nine whilome build Babel toure.] The ſlime uſed for cement to the bricks, with which Babylon was built, was a kind of bitumen or pitchy ſubſtance, brought from the neighbourhood of Babylon: whether he calls it Aegyptian, Aſphaltic or Aſſyrian ſlime, it differs not: for even hiſtorians confound neighbouring nations, much more ſo poets. Aſſyrians, Medes and Perſians, are frequently confounded: all the northern countries are uſed promiſcuouſly; Germans, Celtics, Gauls, &c. Hence I wonder at Dr. Bentley's correction of Milton, iv. 126. *And on th'* Aſſyrian *mount ſaw him diſfigured.* "Satan "lighted on Niphates. iii. 742. Conſequently he "gave

" gave it here, *Armenian mount.*" Niphates was in the neighbourhood of Aſſyria, therefore he ſays *Aſſyrian mount.* See note on B. ii. C. 7. St. 54. and on St. 52.

He ſays, of thing like to Ægyptian or Aſſyrian ſlime, was built this edifice of man; but duſt it was originally, and to duſt it will return again. In the book of Wiſdom ix. 15. the body is called an *earthly tabernacle,* γεῶδες σκῆνος. Compare 2 Corinth. v. 1. If we turn to the poets, we ſhall find that man was made by mixing water and earth; or as Spenſer calls it, by *a ſlime*: γαῖαν ὕδει φύρειν. *Terram aquâ miſcere,* Heſ. Op. et Di. ver. 61. and to this opinion Menelaus alludes, where he wiſhes the coward Greeks might be reſolved back into the principles of water and earth, from which they were originally compounded.

Ἀλλ᾽ ὑμεῖς μὲν πάντες ὕδωρ καὶ γαῖα γένοισθε.

Atqui vos quidem omnes aqua et terra fiatis,

Hom. Il. xvii. 99.

XXII.

The frame thereof ſeemd partly circulare,
And part triangulare; O worke divine!
Thoſe two the firſt and laſt proportions are;
The one imperfect, mortall, foeminine,
Th' other immortal, perfect, maſculine;
And twixt them both a quadrate was the baſe,
Proportiond equally by ſeven and nine;
Nine was the circle ſett in heavens place:
All which compacted made a goodly diapaſe.

The poet in the former Stanza having conſidered this our earthly building, this tabernacle and houſe of clay, as ſubject to change, decay, and diſſolution, comes now to conſider Man in the united view of Mind, Soul, and Body. And what a compounded creature is Man, made up of the variouſly mixed elements, and yet in his more divine part, the image of his great Creator? He is Being both changeable and inchangeable; diverſe and yet the ſame. He is the univerſe in miniature: and whatever can be predicated of this God-directed Univerſe, may be predicated, in a leſs degree, of this Mind-directed Microcoſm.

—Quid mirum noſcere mundum
Si poſſint homines, quibus eſt et mundus in ipſis,
Exemplumque Dei quiſque eſt in imagine parvâ?

Manil. iv. 893.

Conſider likewiſe what juſt Idea can we form of Beauty, or of Muſick; but from variety and uniformity, from oppoſitions well contraſted, and diſcords well adjuſted? ſo likewiſe from the friendly contrarieties, and diſagreeing concords, both in the Greater and in the Leſſer World, is eſtabliſhed univerſal harmony, and the *goodly diapaſon.*

All which compacted made the goodly diapaſe.

'Tis plain, I think, that Dryden had this paſſage in view, in his ſong for St. Cecilia's day.

From harmony, from heavenly harmony
  This univerſal frame began:
  From harmony to harmony
Through all the compaſs of the notes it ran,
The diapaſon *cloſing full in man.*

This may ſerve as a general view of this dark paſſage: but a more particular explication ſhould be likewiſe given. Let it then be premiſed, that Pythagoras and his followers made uſe of mathematical ſciences in almoſt all their metaphyſical and abſtract reaſonings; and they illuſtrated by figure and number, juſt as poets by ſimilitude. And ſo our Pythagorean poet, uſing mathematics as a kind of mean between ſenſible and intellectual objects, ſays

The frame thereof ſeemed partly circulare
And part triangular—

Circular refers to the mind, and *triangular* to the body. The moſt ſimple figure, the firſt conceived, and the element of all figures, is a triangle, made up of three right lines, including ſpace, and hence aptly applied to body. Compare Plato's Timaeus, pag. 53. 54. edit. Steph. The moſt perfect, beautiful and comprehenſive of all figures is the circle: it has neither beginning, middle nor end: *immortal, perfect, maſculine. Dux atque imperator vitae mortalibus animus eſt——incorruptus, aeternus, rector humani generis, agit atque habet cuncta, neque ipſe habetur* [ἔχει πάντα καὶ οὐκ ἔχεται.] Salluſt. Bell. Iugurth. Compare Plato's Timaeus, pag. 33. edit. Steph. and Cicero, de Nat. Deor. ii. 18. The center of God is every where, and his circumference no where: and with reſpect to the mind of man, the image of his great Creator, all intellectual ſcience begins and ends within its own circumference: mind is all things intellectually, πάντα νοερῶς. Compare, M. Anton xii. 3. and ſee how he applies the allegorical ſphere of Empedocles; and in the ſame manner are we to explain the ſphere of Parmenides in Plato, Sophiſt. pag. 244. edit Steph. The world itſelf is σφαιροειδὴς, See Plato's Timaeus, pag. 33. And hence is to be explained the following verſes of Manilius, i. 211.

Haec aeterna manet, diviſque ſimillima forma,
Cui neque principium eſt uſquam, nec finis in ipſo,
Sed ſimilis toto remanet, perque omnia par eſt.

Spenſer ſays *the triangular frame*, imaging the Body is *mortal and imperfect*: this I believe wants no interpretation; and that the *circular frame*, imaging the more divine part, is *immortal and perfect*, nor does this need any comment. But why does he call the Body *feminine*, and the Mind *maſculine?* He ſeems to have taken this from the Pythagorean philoſopher mentioned above, τὸ εἶδος λόγον ἔχει ἄῤῥενός τε ϗ πατρὸς, *Idea autem*, i. e. *forma, rationem habet maris et patris.* The Mind is the form generating, as it were, and working into eſſence the paſſive and feminine matter: ἁ δ' ὕλα θήλεός τε ϗ ματέρος, *materia autem faeminae et matris.* Timaeus Locrus, pag. 95. edit. Steph. How eaſy is the interpretation conſidering Mind as Form, and Body as Matter? And how aptly is the one called *maſculine*, and the other *feminine?* But we ſhall be more diffuſe on this ſubject, of Form, Matter, and Privation, when we come to conſider Spenſer's allegory, of the Gardins of Adonis, in Book iii. Canto 4.—He ſays,

And twixt them both, a quadrate was the baſe.

i. e. betwixt the Mind and Body, repreſented emblematically by the circle and triangle, the ſacred ΤΕΤΡΑΚΤΥΣ, *the fountain of perpetual nature*, (as called in the Pythagorean verſes) the myſterious *quadrate, was the baſe.* This quadrate or ſacred quaternion, comprehended all number, all the elements, all the powers, energies, and virtues in man; Νῶς, Επιστήμη, Δόξα, Αισθησις; Temperance, juſtice, fortitude, prudence. Hope fear, joy, grief. Cold, hot, moiſt, dry. Fire, air, earth, water. ϗ ἁπλῶς τὰ ὄντα πάντα ἡ ΤΕΤΡΑΣ ἀνιδήσατο, Hierocles, pag. 169. Compare Plato's Timaeus, pag. 32. He adds,

Proportiond equally by SEVEN *and* NINE.
NINE *was the circle ſett in heavens place:*
All which compacted made a goodly diapaſe.

This ſtanza is not to be underſtood (I believe) without knowing the very paſſage our poet had in view; namely Cicero's *Somnium Scipionis*, which Macrobius has preſerved and commented upon: *Proportioned equally*, agrees with *them both*, viz. mind and body; which receive their harmonic proportion, relation, and temperaments from the *ſeven* planetary orbs, and from the *ninth* orb, infolding and containing all the reſt. What influence the *ſeven* planets have upon man, you may learn from Manilius, and the aſtrologers: but the *ninth* orb,

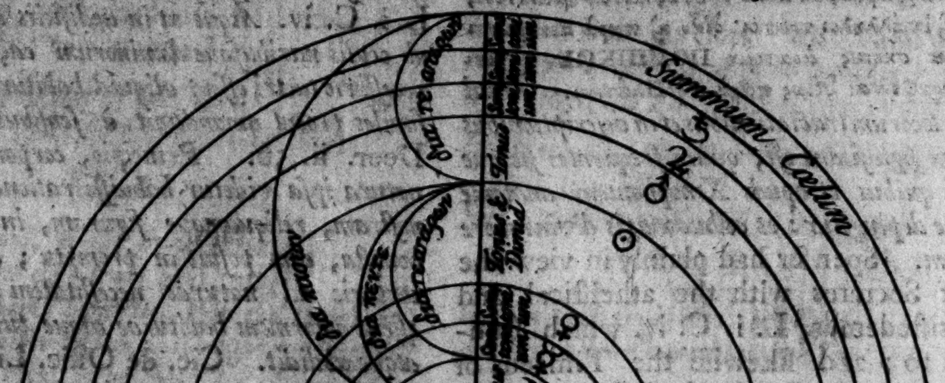
—The circle ſett in heavens place,

Summus ipſe Deus, arcens & continens caeteros,—What theiſt doubts this influence? This is the ſource, the ſea, the ſun, of all beauty, truth and MIND. But hear Cicero, NOVEM *tibi orbibus, vel potius globis connexa ſunt omnia: quorum unius eſt caeleſtis extimus, qui reliquos omnes complectitur,* SUMMUS IPSE DEUS, *arcens et continens caeteros, in quo infixi ſunt illi, qui volvuntur, ſtellarum curſus ſempiterni: cui ſubjecti ſunt* SEPTEM *qui verſantur retro contrario motu*, &c. See what he ſays afterwards of the muſic of the ſpheres; and compare with Macrobius, L. i. C. 6. And Pliny. L. ii. C. 22. *Ita ſeptem tonos effici quam diapaſon harmoniam, hoc eſt univerſitatem concentus.* It will appear (as I ſaid) very plain what Spenſer means by,

Nine was the circle ſett in heavens place,

After conſidering the paſſage above cited from the Somnium Scipionis, with Macrobius' comment, and the following diagram, of *the nine infolded ſpheres*, as Milton calls them in his poem, intitled Arcades, where (from Plato's xth book of the republick) he mentions that *harmony*, which is heard only by philoſophical ears, *of the celeſtial Sirens,*

That ſit upon the nine infolded ſpheres.



XXIII.

For not of wood nor of enduring bras,
But of more worthy ſubſtance fram'd it was.] This manner of expreſſion we have in the bible, *veſſels not of ſilver but of gold.* 1 Kings x. 21. We have it frequently too in Chaucer. By telling you what a thing is not, your ideas are raiſed concerning what it is. Before the reader conſiders the following ſtanzas, in which he might perhaps think that the houſe of Alma is too minutely and circumſtantially expreſſed, I would have him think over with himſelf the following allegorical deſcription in Eccleſiaſtes, xii. 4. *In the day, when the keepers of the* HOUSE [the hands, which keep the body, the caſtle of Alma] *ſhall tremble; and the ſtrong men* [the legs, the pillars and ſupport] *ſhall bow themſelves ; and the grinders ceaſe, becauſe they are few ;* [but originally *twiſe ſixteen,* St. 26.] *And thoſe that look out at the windows be darkned ;* [viz. the eyes. lxx. αἱ βλέπουσαι ἐν ταῖς ὀπαῖς, the ſpyers, or *ſpyes*, as Spenſer calls them, B. i. C. 2. St. 17. B. iii. C. 1. St. 36. and B. vi. C. 8. St. 43.] *And the doors ſhall be ſhut,* i. e. the lips, or the mouth, St. 23, 24.

THE GATE *with pearles and rubies, richly dight,*
Through which her words ſo wiſe do make their way. Spenſ. Sonnet. 81.

And twixt the pearles and rubies ſoſtly brake
A ſilver ſound— B. ii. C. 3. St. 24.

But he does not ſay here of what ſubſtance the gate was framed : for by leaving the imagination at liberty he raiſes your ideas. Over this *gate* hangs the portcullis, imaging the noſe. Compare the Timaeus, where the deſcription of the human body takes up ſeveral pages. See Longinus Sect. xxxii. Περὶ πλήθους μεταφορῶν, *de multitudine metaphorarum.* Ἀλλὰ μὴν ἔν γε ταῖς τοπηγορίαις ϗ διαγραφαῖς οὐκ ἄλλό τι οὕτως κατασημαντικὸν, ὡς οἱ συνεχεῖς ϗ ἐπάλληλοι τρόποι· δι᾽ ὧν ϗ παρὰ Ξενοφῶντι ἡ τ᾽ ἀνθρωπίνου σκήνους ἀνατομὴ ΠΟΜΠΙΚΩΣ, ϗ ἔτι μᾶλλον ἀναζωγραφεῖται θείως παρὰ τῷ Πλάτωνι. *Atqui in communium locorum tractationibus et in deſcriptionibus nihil aliud tam ſignificans eſt, quàm frequentes ſibique inſtantes tropi quibus et apud Xenophontem anatome magnifico more depingitur : et adhuc magis divino more apud Platonem.* Spenſer had plainly in view the diſcourſe of Socrates with the atheiſtical and doubting Ariſtodemus, L. i. C. iv. which Longinus refers to : and likewiſe the Timaeus of Plato. pag. 65. edit. Steph. And Cicero, Nat. Deor. L. ii. 54, &c.

XXVII.

Thence ſhe them brought into a ſtately-hall—] *In alvo multa ſunt mirabiliter effecta, quae conſtat fere e nervis,* &c.

XXIX.

More whott then Aetn' or flaming Mongiball] Aetna or as it is likewiſe called, Montgibel. *or* is not a disjunctive particle.

Fumar Etna ſi vede e Mongibello
Fiamme eruttar dale nevoſe cime
L'Adone del Marino.

XXX.

An huge great paire of bellowes.] Cicer. Nat. Deor. ii. 55. *In pulmonibus ineſt raritas quaedam et adſimilis ſpongiis mollitudo, ad hauriendum ſpiritum aptiſſima ; qui tum ſe contrahunt adſpirantes, tum ſe in reſpiritu dilatant.* Compare Plato's Timaeus, pag. 70. edit. Steph.

XXXI.

Did order all th' Acates *in ſeemly wiſe.*] So the two old quarto editions. Harrington uſes this word in his tranſlation of Arioſto. xliii. 139.

The Mantuan at his charges him allowth
All fine Acates *that that ſame country bred.*

The folios read,

Did order all the Cates *in ſeemly wiſe.*

XXXII.

By ſecret wayes that none might it eſpye.] Thoſe who write of final cauſes, and the order and beauties of nature, mention as no ſmall inſtance of the wiſdom of Providence, the removing from our ſight, what is meerly neceſſary, and ſubſervient to uſe, rather than agreeable to the eye. Ἐπεὶ δὲ τὰ ἀποχωροῦντα δυσχερῆ, ἀποστρέψαι τοὺς τούτων ὀχετοὺς, ϗ ἀπενεγκεῖν ᾗ δυνατὸν προσωτάτω ἀπὸ τῶν αἰσθήσεων, *quumque moleſta ſunt* [Spenſ. **noyous and nought**] *quae excernuntur, canales horum averterentur, ut quàm remotiſſime ab ipſis ſenſibus aveherentur.* Xen. Ἀπομ. L. i. C. iv. *Atque ut in aedificiis architecti avertunt ab oculis naribuſque dominorum ea, quae profluentia neceſſario taetri eſſent aliquid habitura : ſic natura res ſimiles procul amandavit à ſenſibus.* Cicero Nat. Deor. ii. 56. *Principio, corporis noſtri magnam natura ipſa videtur habuiſſe rationem : quae formam noſtram, reliquamque figuram, in quâ eſſet ſpecies honeſta, eam poſuit in promptu ; quae autem partes corporis ad naturae neceſſitatem datae, adſpectum eſſent deformem habiturae atque turpem, eas contexit atque abdidit.* Cic. de Offic. Lib. I. C. 35.

Ibid.

That cleped was port Eſquiline——] Alluding to Porta Eſquilina. See the commentators on Horat. Epod. xvii. ver. 58. and Epod. v.

Poſt inſepulta membra different lupi,
  Et Eſquilinae alites.

XXXIII.

And ſome into a goodly parlour—] i. e. Where the powers of the imagination and various faculties of the mind reſide: which powers or faculties are perſonifyed as a *bevy of faire ladies*, St. 34. They do homage to Alma, St. 36. for their province is to obey, not to govern. She is, and ought to be, the miſtreſs and queen. τὸ ἡγεμονικόν. τὸ ἔνδον κυριεῦον. τὸ νομοθετικὸν ϗ βασιλικόν. Such are the words that the Stoics give to Alma, recognizing her power, dignity and regal ſtate.

Ibid.

In which was nothing pourtrahed nor wrought,
Not wrought nor pourtrahed, but eaſie to be thought.] See concerning this repeating of the ſame words, the note on B. iii. C. 2. St. 16, 17.

XXXVII.

And in her hand a poplar branch did hold.] Emblematically repreſenting her character. The poplar branch was worn in the athletic games, and ſacred to Hercules. See note on B. ii. C. 5. St. 31. When Teucer made his chearful ſpeech to his friends, he crowned his head with poplar branches,

Tempora populea fertur vinxiſſe coronâ.

See the Commentators on Horat. L. i. Od. vi. Servius on Virg. viii. 276. Broukh. on Tibull. pag. 82. and Burman on Ovid, epiſt. ix. ver. 64. —The rebuke of this lady to the prince, bears a double meaning, conſidering him as in purſuit both of glory, and of Gloriana. See B. i. C. 9. St. 15. and B. ii. C. 9. St. 7. And was it not intended likewiſe as a ſecret and delicate rebuke to the earl of Leiceſter, in the hiſtorical alluſion, as if his backwardneſs had kept him from being married to a queen?

The prince was inly moved at her ſpeach
Well weeting trew what ſhe had RASHLY *told.*

XL.

Upon her fiſt the bird, which ſhonneth vew,
And keepes in coverts cloſe from living wight,
Did ſitt, as yet aſhamd how rude Pan did her dight.] Pan fell in love with Echo and begat a daughter on her named Jynx, who was by Juno [but Spenſer ſays by Pan] turned into a bird of the ſame name, becauſe ſhe endeavoured to practiſe her philters and incantations on Jupiter. See the Schol. on Theocr. Idyll. ii. ver. 17. What bird this Jynx is, cannot ſo well be determined; but Spenſer ſeems, by his deſcription to mean the Cuckow.

        And Jelouſie
That werd of yelow goldis a garland
And had a Cuckow ſitting on her hand.
Chauc. Knights tale 1930.

Our old bard deſcribes *Shamfaſtneſſe* in the Court of Love, ver. 1198. which our poet had I believe in view,

Eke SHAMEFASTENESSE *was there, as I toke*
  hede,
That bluſhid rede, and darſt not been aknowe
She lovir was, for thereof had ſhe drede;
She ſtode and hing her viſage downe alowe:
But ſoche a ſight it was to ſene, I trowe,
As of theſe roſis rody on their ſtalke:
Ther coud no wight her ſpy to ſpeke or talke.

Spenſer likewiſe deſcribes *ſhamefaſtneſſe*, in B. iv. C. 10. St. 50. But obſerve the ſuſpenſe kept up till Stanza 43. which is very frequent in this poem.

XLI.

And ever and anone with roſy red
The baſhful blood her ſnowy chekes did dye,
That her became, as poliſht yvory,
Which cunning crafteſman hand hath over-layd
With fayre vermilion or pure laſtery.] *With Crafteſman hand*, this is the reading of the old quarto editions, and is more poetical than *crafteſman's hand*, which is the reading of the folios. The ſubſtantive is frequently thus uſed adjectively, as in Horace L. i. epiſt. xii. 20. *Stertinium acumen.* Γυναῖκα μαζὸν, Hom. Il. ώ 58. See note on B. iii. C. 4. St. 40.——*Laſtery* was an error of the preſs, corrected by Spenſer, *Caſtory*, i. e. oil of caſtor.

Spenſer has this ſame image and alluſion very frequent: will it appear tedious if I offer them here once for all to the readers view?

With which, (viz. ſtreams of blood) *the armes, that*
  earſt ſo bright did ſhow,
Into a pure vermilion now are dyde.
B. i. C. 5. St. 9.

Loaden with fruit and apples roſy redd,
As they in pure vermilion had been dide,
B. i. C. 11. St. 46.

That drops of purple blood thereout did weepe,
Which did her lilly ſmock with ſtaines of vermeil ſteep.
B. iii. C. 1. St. 65.

And in B. iii. C. 3. St. 20. he applies the ſame ſimile to the bluſhing Britomartis, as above to the bluſhing ſhamefaced lady.

The doubtful mayd, ſeeing herſelf deſcryde,
Was all abaſht, and her pure yvory,
Into a clear carnation ſuddeine dyde.

Whether the lady bluſhes, or the heroe bleeds, the image of ivory ſtained with vermilion is ſtreight ſuggeſted to the poets.

Ὡς δ᾽ ὅτε τίς τ᾽ ἐλέφαντα γυνὴ φόινικι μιήνῃ.

Ac veluti quando aliqua mulier ebur purpurâ tinxerit.
Hom. Il. iv. 141.

Homer ſpeaks of Menelaus wounded: obſerve the uſe of the word μιαίνειν, *inficere*, *tingere*: afterwards uſed in a worſe ſenſe, *inquinare*, *contaminare*. Shall I preſume to ſay, that Virgil miſunderſtood the word, when he tranſlated it *violare*, and Statius, ſtill worſe, by tranſlating it *corrumpere*?

Indum ſanguineo veluti violaverit *oſtro*
Si quis ebur, aut mixta rubent ubi lilia multâ
Alba roſâ: tales virgo dabat ore colores.
Virg. xii. 67.

Lactea Maſſagetae veluti cum pocula fuſcant
Sanguine puniceo; vel ebur corrumpitur *oſtro.*
Stat. Achill. i. 307.

Other poets have kept to the original meaning of Homer's verb, μιαίνειν *tingere*: and hence perhaps the Maeonians had their name; being famous for their art in dying in purple or vermilion: Μηονὶς γυνὴ, ἀπὸ τοῦ μιαίνειν.

Conſcia purpureus venit in ora pudor.
Quale——
Aut quod, ne longis flaveſcere poſſit ab annis,
Maeonis Aſſyrium femina tinxit ebur.
Ov. L. ii. Amor. Eleg. v. 34.

——*Non ſic decus ardet eburnum,*
Lydia Sidonio quod femina tinxerit oſtro.
Claud. de Rapt. Proſ. i. 273.

Forza è, ch' à quel parlare ella divegna,
Quale è di grana un bianco avorio aſperſo.
Arioſto X. 98.

XLIII.

And the ſtrong paſſion mard *her modeſt grace.*] I believe Milton had this expreſſion in his mind, Par. Loſt. iv. 114.

Thus while he ſpake each paſſion dim'd his face,
Thrice changd with pale, ire, envy, and deſpaire,
Which marr'd *his borrowd image.*

Ibid.

You ſhamefaſt are——] I believe here is an hiſtorical alluſion; and that the character of the Earl of Eſſex is particularly hinted at.

XLIV.

Up to a ſtately turret *She them brought.*] *Senſus autem, interpretes ac nuntii rerum, in capite, tanquam in* ARCE, *mirifice ad uſus neceſſarios et facti et conlocati ſunt.* Cicero Nat. Deor. ii. 56. *Plato triplicem finxit animum, cujus principatum i. e. rationem in capite ſicut in* ARCE *poſuit.* Tuſc. Diſp. i. 10. Plato calls it the Ἀκρόπολις

Ibid.

Aſcending by ten *ſteps of alablaſter wrought.*] There may be many reaſons why he ſays by *ten ſteps*: Perhaps to ſhew the completion and finiſhing of the building; for *ten* is the completion and finiſhing of number. Μέγιστος μὲν ἀριθμὸς ὁ δέκα, κατὰ τοὺς Πυθαγορικοὺς, ὁ τετρακτός τε ὤν, ϗ πάντας τοὺς ἀριθμητικοὺς ϗ τοὺς ἁρμονικοὺς περιέχων λόγους. *Maximus quidem numerus eſt denarius, ſecundum Pythagoricos, cum ſit et quaternarius, et omnes numerales et harmonicas in ſe comprehendens rationes.* Athenag. Apol. pro Chriſtianis. *Perfectum antiqui conſtituerunt numerum, qui decem dicitur.* Vitruv. L. iii. C. 1. Another reaſon, and which ſeems the chief, why he ſays that the aſcent was made *by ten ſteps*, may be aſſigned from what the Greeks call κλιμακτῆρες, and Pliny (L. vii. C. xlix) *anni ſcanſiles*, *i. e.* Thoſe STEPS or ſtages of life, which vary every ſeventh year; 'till the laſt ſtep is reached, with difficulty; ſeven times x. the lxx year. See Cenſorinus de die natali C. xiv. A Gell. L. iii. C. 10. And L. xv. C. 7. Macrob. pag. 28, 29.
Pſalm xc. 10. *The days of our age are threeſcore years and ten.*

I cannot think the reader will be diſpleaſed to ſee the following verſes of the famous Solon, wherein the ages of man are numbered by different *ſteps*, each ſtep is the hebdomad or ſeventh year fully completed, when ſome conſiderable change is ſuppoſed to be made in the houſe of Alma. Theſe verſes of Solon are printed among the Poetae Minores, pag. 430. and are cited by Clemens Alexandrinus, and Philo, pag. 25. edit. Mangey.

Παῖς μὲν ἄνηβος ἐὼν ἔτι νήπιος ἕρκος ὀδόντων
  Φύσας ἐκβάλλει πρῶτον ἐν ἑπτ' ἔτεσιν.
Τȣ̀ς δ' ἑτέρȣς ὅτε δὴ τελέσει θεὸς ἑπτ' ἐνιαυτȣ̀ς,
  Ἥβης ἐκφαίνει σήματα γεινομένης.
Τῇ τριτάτῃ δὲ γένειον ἀεξομένων ἐπὶ γυίων
  Λαχνȣ̃ται, χροιῆς ἄνθος ἀμειβομένης.
Τῇ δὲ τετάρτῃ πᾶς τὶς ἐν ἑβδομάδι μέγ' ἄριςος
  Ἰσχὺν, ᾗ τ' ἄνδρες σήματ' ἔχȣσ' ἀρετῆς.
Πέμπτῃ δ' ὥριον ἄνδρα γάμȣ μεμνημένον εἶναι,
  Καὶ παίδων ζητεῖν εἰσοπίσω γενεήν.
Τῇ δ' ἕκτῃ περὶ πάντα καταρτύεται νόος ἀνδρὸς,
  Οὐδ' ἔρδειν ἔθ' ὅμως ἔργ' ἀπάλαμνα θέλει.
Ἑπτὰ δὲ νȣ̃ν ϗ γλῶσσαν ἐν ἑβδομάσι μέγ' ἄριςος.
  Ὀκτὼ τ' ἀμφοτέρων τέσσερα ϗ δέκ' ἔτη.
Τῇ δ' ἐνάτῃ ἔτι μὲν δύναται, μαλακώτερα δ' αὐτȣ̃
  Πρὸς μεγάλην ἀρετὴν σῶμά τε ϗ δύναμις.
Τῇ δεκάτῃ ὅτε δὴ τελέσει θεὸς ἑπτ' ἐνιαυτȣ̀ς,
  Οὐκ ἂν ἄωρος ἐὼν μοῖραν ἔχοι θανάτȣ.

I. *Puer impubis adhuc infans ſeptum dentium producit primis ſeptem annis.* II. *Poſtquam verò ſeptem alios annos Deus ei conceſſerit, indicia pubis aptæ generationi apparent.* III. *Tertiâ vero aetate in mento augeſcentibus jam membris increſcit lanugo mutabilis coloris.* IV. *Quarto ſeptenario unuſquiſque praeſtantiſſimus eſt robore, et viri ſigna edunt virtutis.* V. *Quintus ſuadet virum jam maturum nuptias moliri, et liberorum ſuſcipere poſteritatem.* VI. *Sexto mens hominis in omnia intenditur, neque facere amplius vult opera vilia.* VII. *Septimo ſeptenario intelligentiâ et linguâ fiet optimus.* VIII. *Octavo etiam, conjunctis illis totis annis quatuordecim.* IX. *Nono adhuc aliquid poteſt, ſed remiſſiora ſunt ipſius ad virtutes magnas et corpus et vires.* X. *Decimo tandum cùm deus conceſſerit ſeptem annos, jam non immaturus fatum ſubeat mortis.*

XLV.

Not that, which *antique Cadmus whylome built*
In Thebes, WHICH *Alexander did confound.*] Perhaps,

— AND *Alexander did confound.*

Thebes was a city in Bœotia, built by Cadmus, and deſtroyed by Alexander.

The great Emathian conquerour bid ſpare
The houſe of Pindarus; when temple and towre
Went to the ground. Milt. Sonnet viii.

Though Thebes was a city; yet by a metonymy the country around it, viz. Bœotia, may be intended.

Ibid.

Nor that proud towre of Troy, though richly guilt,
From which young Hectors blood by cruell Greeks was ſpilt.] *Aſtyanax* (the young Hector) was flung from the battlements of Troy. See Ovid. Met. xiii. 415. — *Though richly guilt,* alludes to the deſcription of Virg. ii. 448. *Aurataſque trabes* — ver. 504. *Barbarico poſtes auro.*—And to what Paris ſays in his epiſtle to Helena,

Innumeras urbes atque aurea *tecta videbis.*

XLVI.

Two goodly beacons ſet in watches ſtead.] *Oculi,* TANQUAM SPECULATORES, [in the ſtead or place of watches] *altiſſimum locum obtinent: ex quo plurima conſpicientes, fungantur ſuo munere. Cic. de Nat. Deor.* ii. 56.

Covered with lids devizd of ſubſtance ſly,

i. e. finely wrought. Xenophon,

Ἐπεὶ ἀσθενής ἐςιν ἡ ὄψις βλεφάροις αὐτὴν θυρῶσαι, ἃ, ὅταν μὲν αὐτῇ χρῆσθαί τι δέῃ, ἀναπετάννυται κ. λ. Hence Cicero, Nat. Deor. ii. 57. *Palbebraeque, quae ſunt tegmenta oculorum, molliſſimae tactu, ne laederent aciem, aptiſſime factae et ad claudendas pupulas, ne quid incideret, et ad aperiendas: idque providit, ut identidem fieri poſſet cum maximâ celeritate.*

XLVII.

In which there dwelt THREE *honourable ſages.*] TRIUM *temporum particeps eſt animus.* Cic. de Fin. ii. 33. *Homo autem, quod rationis eſt particeps, per quam conſequentia cernit, cauſas rerum videt, earumque progreſſus, et quaſi anteceſſiones non ignorat, ſimilitudines comparat & rebus praeſentibus adjungit atque adnectit futuras.* Cic. de Off. i. 4.

XLVIII.

Not he, whom Greece (the nurſe of all good arts)
By Phœbus doome the wiſeſt thought alive,
Might be compared to theſe by many parts:
Nor that ſage Pylian ſyre, which did ſurvive
Three ages, ſuch as mortall men contrive,
By whoſe advice old Priams cittie fell—]

To ſage philoſophy next lend thine ear,
From heav'n deſcended to the low-rooft houſe
Of Socrates (ſee there his tenement!)
Whom well inſpir'd the oracle pronounc'd
Wiſeſt of men.

Thus Satan is introduced ſpeaking to our Saviour in Milton's Par. Regained, B. iv. But the fourth verſe here cited ſhould be, as I imagine, thus printed,

Whom th' well inſpired oracle pronounc'd
Wiſeſt of men.

Satan here compliments himſelf, as inſpiring the oracle, which pronounced Socrates the wiſeſt of men.

Ἀνδρῶν ἁπάντων Σωκράτης σοφώτατος.

That the reading here offered was Milton's own reading, will appear as well from the ſenſe of the place, as from the teſtimony of antiquity:

who mention this inſpired oracle. Cicero de Senect. *Qui eſſet omnium ſapientiſſimus* oraculo *Apollinis judicatus.* Xen. Soc. Apol. Χαιρεφῶντος γάρ ποτε ἐπερωτῶντος ἐν Δελφοῖς περὶ ἐμοῦ, πολλῶν παρόντων, ΑΝΕΙΛΕΝ Ο ΑΠΟΛΛΩΝ, μηδένα εἶναι ἀνθρώπων ἐμοῦ μήτε ἐλευθεριώτερον μήτε δικαιότερον μήτε σωφρονέστερον. *Nam quum Chærepho aliquando Delphis ſciſcitaretur oraculum de me, in multorum præſentiâ,* reſpondit Apollo, *neminem hominum eſſe me vel liberaliorem vel juſtiorem vel prudentiorem.*

The next, in wiſdom to Socrates, he mentions Neſtor, who lived three ages (ſee Hom. Il. ά. 252. Cicer. de Senect. Sect. 10.) ſuch ages as mortal men CONTRIVE, *quales aetates mortales homines* CONTRIVERUNT. I formerly obſerved in critical obſervations on Shakeſpeare, pag. 304. That this word was uſed in the Taming of the Shrew, Act I. in the ſame ſenſe,

Pleaſe you we may contrive *this afternoon.*

i. e. Spend.

XLIX.

That nought might hinder his quicke prejudize.] To underſtand our poet's expreſſions, we ſhould very often tranſlate them ; **preiudize**, *praejudicium*, a fore-judging, a pre-conjecture ; or rather, ſimply, a conjecture or judgment : he explains it after by *a ſharp foreſight and working wit*, ſuch as is proper to the noetical faculty here perſonifyed.

L.

Infernall hags, Centaurs, feends, Hippodames,
Apes, lyons, aegles, owles, fooles, lovers, children, dames.] There is ſomething humorous in Spenſer's grooping theſe fantaſtical beings thus together : *Hippodames* are ſea-horſes ; conſult the Gloſſary : ſuch as are deſcribed by whimſical poets and lying travellers : *ſuch as in idle fantaſies do flit*, not ſuch as Nature frames : ſo we are to interpret his *Apes, Eagles, Lyons* ; and perhaps too even his *fair ladies* — his *fooles, lovers, children*, DAMES. For all theſe though natural images, yet paſſing through the imagination of poets, and lying travellers, are to be reckoned in ſome meaſure among the *entia rationis*, as the ſchool-men call them. The reader will not be diſpleaſed with the following citation from Milton, V. 100. as illuſtrating our preſent ſubject,

But know that in the ſoul
Are many leſſer Faculties that ſerve
Reaſon as chief ; among theſe FANCY *next*
Her office holds ; of all external things
Which the five watchful ſenſes repreſent,
She forms imaginations, airy ſhapes,
Which reaſon joining, or disjoyning, frames
All what we' affirm, or what deny, and call
Our knowledge, or opinion, &c.

LII.

Mote deeme him borne with ill-diſpoſed ſkies,
When oblique Saturn ſate in th' houſe of agonyes.] The aſpect of Saturn by aſtrologers was always deemed malignant, *inpio Saturno*, as Horace alluding to this opinion ſays, L. ii. ode xvii. and Chaucer in the Knights Tale, calls him, *pale Saturnus the cold*, 2445.

I do vengeaunce, and plain correction,
While I dwell in the houſe of the Lyon—
My loking [i. e. aſpect.] *is fathir of peſtilence.*

LVIII.

Therefore he ANAMNESTES *cleped is,*
And that old man Eumneſtes, *by their properties.*] Theſe two are known *by their properties*, the old man being of *infinite remembrance*, was hence called *Eumneſtes*, from ἐυ *bene* an μνήμη, *memoria*, μνησθῆναι, *meminiſſe*. And the boy that attended on this old man was called ANAMNESTES, from ἀναμνάω, or ἀναμιμνήσκω, *reminiſcor recordor*. How then does the ſervant differ from his maſter ? But this ſervant was to attend on his maſter ; and I am apt to believe that our learned poet gave the *old man of moſt excellent memory*, a ſervant whom the ancients called *Anagnoſtes*, Αναγνώστης, whoſe office was to read, and to be employed about litterary affairs,

And oft when thinges were loſt, or laid amiſs,
That boy them ſought and unto him did lend.

Puer feſtivus ANAGNOSTES *noſter*, Cicer. ad Attic. *In familiâ erant pueri literatiſſimi*, ANAGNOSTAE *optimi.* Cornel. Nepos.

LIX.

And old diviſion into regiments.] i. e. independent governments : Cæſar tells us that Britain was divided into various provinces, and ruled by various petty kings. — *Till it reduced was to* one man's government : he means here *prince Arthur*. See B. ii. C. 10. St. 49. Jeffry of Monmouth gives an account of Arthur's reigning ſole monarch in this iſland ; to ſay nothing of the more fabulous Romance Hiſtory of prince Arthur.

LX.

Cravd leave of Alma and that aged ſire
To read thoſe books—] It might be objected, that the action is rather too much retarded in the following book, by making prince Arthur read the hiſtory of England, as written in Jeffry of Monmouth, or in ſome *Briton moniments* : and

by making Sir Guyon only read the hiſtory, or the book of the Fairies. Why did not this old man, who remembered all things ſo well, give the Prince an account of his royal anceſtors? To this I anſwer, that Spenſer loves variety ſo much, that he ſeems determined to make ſome difference between the hiſtory of Britain, which precedes the times of Arthur, as told in the following Book; and the hiſtory of Britain, which was ſubſequent to the times of Arthur, as related by Merlin, B. iii. C. 3. Let it be added likewiſe, that the whole tenor and plan of the poem require, that prince Arthur ſhould be kept in ſuſpenſe both with reſpect to what he is himſelf, and who were his parents: now the artful breaking off of the hiſtory keeps up this ſuſpenſe: and how this is contrived may be ſeen in B. ii. C. 10. St. 67. Whether the ſtories or tales of the Fairies, with their various kings and genealogy, ſhould not rather have been introduced by narration, I ſhall not diſpute; and while the Prince was reading the *Briton monuments*, old Eumneſtes might have related the wonderful tales of the Fairies, mixing proper alluſions and allegories with a view to Britain, the proper Fairy land. But I ſuppoſe our poet had his reaſons for this likewiſe.

CANTO X.

I.

WHO now ſhall give unto me words and ſound
Equall unto this haughty enterpriſe?
Or who ſhall lend me wings —
More ample ſpirit then hetherto was wont
Here needes me—] Spenſer very apparently has tranſlated Arioſto. iii. 1. where he, in compliment to his patron Cardinal Hippolito of Eſte, mentions the deſcendents from Bradamante.

Chi mi darà la voce, e le parole
Convenienti à ſi nobil ſoggetto?
Chi l' ale al verſo preſterà, che vole
Tanto ch' arrivi à l' alto mio concetto?
Molto maggior di quel furor, che ſuole,
Ben or convien, che mi riſcaldi il petto.

III.

Argument worthy of Maeonian quill.] *Argumentum dignum Maeonio plectro.* The quill was an inſtrument which they uſed to ſtrike the chords of their harp or lyre, called in Greek πλῆκτρον, in Latin *plectrum*, or *pecten*. See B. vii. C. 6. St. 37. This manner of expreſſion is frequent among the Latin poets.

Ibid.

Or rather worthy of great *Phoebus rote*
Whereon the ruines of great *Oſſa hill,*
And triumphes of Phlegræan Jove he wrote.] Here ſeems the uſual error, owing to the printer's roving eye caught with the word above; and perhaps our poet gave it,

Whereon the ruines of huge *Oſſa hill—*

'Tis an argument worthy, he ſays, of Homer's quill or the harp of Phoebus [ſee *rote* in a note on B. iv. C. 9. St. 6.] on which he *wrote* [i. e. deſcribed, ſung and played; 'tis a catachreſtical expreſſion, and the rhimes muſt excuſe it] the triumphs of Jupiter over the giants on the Phlegraean plains. The poets often mention that Phœbus ſung the victories of the gods over the giants. In Seneca the Argive ladies in the chorus thus addreſs Apollo,

Licet et chordâ graviore ſones,
Quale canebas, cum Titanas
Fulmine victos videre dei;
Vel cum montes montibus altis
Superimpoſiti ſtruxere gradus
Trucibus monſtris: ſtetit impoſita
Pelion Oſſa — Agamem. ver. 332.

Talis ubi oceani finem menſaſq; reviſit
Aethiopum, ſacro diffuſus nectare vultus,
Dux superûm ſecreta jubet dare carmina Muſas,
Et Pellaneos Phoebum laudare triumphos.
Statius, Silv. iv. ii. 53.

Nam ſaepe Jovem, Phlegramq: ſuique
Anguis opus, fratrumq; pius cantarat honores.
Theb. vi. 258.

E volendone à pien dicer gli onori,
Biſogna non la mia, ma quella cetra
Con che tu [o Febo] *dopo i gigantei furori*
Rendeſti gratia al regnator de l' Etra—
Arioſt. Orl. Fur. iii. 3.

Ibid.

His learned daughters—] The Muſes he calls daughters of Phoebus. See note on B. i. C. 11. St. 5.

V.

The land which warlike Britons now poſſeſſe——
Ne was it iſland then—] Britain is thought by ſome, to have been formerly joined to France, *to the Celticke main-land*; and to have been rent from thence by earthquakes and inundations: juſt as Sicily was from Italy.

VI.

Learning his ſhip from thoſe white rocks *to ſave*—
For ſăfety that ſame his ſea marke made
And namd it Albion—] *Albion, ab albis rupibus.* Săfĕty is of three ſyllables and ſo uſed very often: but the 2d quarto and folios read,

For ſafeties ſake that ſame——

VII.

By hunting and by ſpoiling liveden] So the 1ſt quarto: but the 2d quarto, and folios, *lived then*. This alteration perhaps was Spenſer's own: though it muſt be allowed that he often follows Chaucer and the old poets.

Be but as buggs to fearen *babes withal.*
B. ii. C. 12. St. 25.

Mantled with green itſelf did ſpredden *wide.*
B. iii. C. 1. St. 20.

They doe impart, ne maken *memoree.*
B. iii. C. 2. St. 1.

And in many other paſſages; from the Anglo-S. ex. gr. ƿæꞃon, weren, were. lufodon loveden did love, thus Chaucer,

So well they lovedyn *as olde bokys ſeyn.*

But altered in Urry's edit. ver. 1200, in the knights tale. *They lovid.* Dr. Hicks is very angry with Mr. Urry for theſe *arbitrary* alterations: *ſed ut editorem Chauceri denuo perſtringam, quàm inſulſe etiam lectorem docet Chaucerum ſuum ſcripiſſe*, gon *pro* begon, loveden, *pro* did love *quo nihil putidius.*

VIII.

That monſtrous error—] So Cambden calls it in his Britannia: and Milton ſays 'tis a ſtory too abſurd and unconſcionably groſs.

IX.

Until that Brutus, anciently derivd
From roiall ſtocke of old Aſſarac's line,
Driven by fatal error—] Brutus was deſcended from Aeneas *Aſſaraci proles*—Virg. G. iii. 35. This ſtory is all taken from Jeffry of Monmouth. It may be a queſtion whether Spenſer meant by *driven by fatal errour*, that Brutus was baniſhed for killing his father by a fatal miſchance: or whether he meant that he was a fugitive hither by the will of the fates and the oracle of Diana. See note in pag. 354.

X.

The weſterne hogh beſprinkled with the gore
Of mighty GOEMOT, *whom in ſtout fray*
Corineus conquered, and cruelly did ſlay.] This giant is named Goëmagot; and the place where he fell *Lam-Goëmagot, i. e.* Goemagot's leap. See Jeffry of Monmouth in his Britiſh Hiſtory, B. i. C. 16. Compare Carew in his Survey of Cornwall; and Drayton's Polyolbion, pag. 12. Corineus, Debon, and Canutus, were the chief captains whom Brutus brought with him into Albion, and divided the conquered country among them.

XIV.

Locrine was left the ſoveraine lord of all,
But Albanact had all the northerne part
Which of himſelf Albania he did call;
And Camber did poſſeſs the weſterne quart,
Which Severne now from LOGRIS *doth depart.*] Brutus by his wife Ignoge, or Innogen, or according to Spenſer, Inogene, had three ſons, Locrin, Albanact and Kamber. Locrin (as Jeff. of Monmouth writes, B. ii. C. 1.) had the middle part of the iſland, called afterwards from his name, LOEGRIA. Kamber had that part lying beyond the river Severn, now called Wales, but which was called a long time Kambria—Albanact, the younger brother, poſſeſſed the country he called Albania, now Scotland.

XV.

Untill a nation ſtraung, with viſage ſwart,
And courage fierce—] He means the Huns, who, led by their king Humber, invaded Scotland, and killed Albanact. But Locrin drew together all his forces and attacked the king of the Huns, near the river, now called Humber (formerly Abus) and routed him: Humber in his flight was drowned, and the river ever after bore his name. Jeff. of Mon. B. ii. C. 1. and 11.—*Like Noyes great flood*—So Chaucer in the Millers tale, 410. *Noes flode*: and in the ſame manner our old Engliſh authors. He adds,

Untill that Locrin for his realmes defence
Did head againſt them make and ſtrong munificence.
By *ſtrong munificence*, the poet means, I believe,

ſubſidies, aids, &c. given and ſent in from the *munificence*, and free gifts of the ſubject; and he calls by an eaſy kind of metonymy that *munificence*, which was ſent in or given by munificence, viz. ſubſidies. I cannot think the poet by *munificence* meant munition, ammunition, or fortifications: but however the reader is to think for himſelf.

XVII.

Encountred him in batteil well ordain'd.] This is a Latiniſm, *Praelio bene ordinato: copiis bene ordinatis*. The reader may ſee this ſtory in Jeffry of Monmouth. Milton alludes to it in his Maſk: and ſo does Drayton, Polyolbion, pag. 90.

XIX.

The one ſhe ſlew upon the preſent floure.] So the 1ſt quarto, but the 2d and folios.

The one ſhe ſlew in that impatient ſtoure.

XX.

Then for her ſonne——] The conſtruction is confuſed by a figure named σύγχυσις. *Then ſhe kept the crown in her own power, for her ſon Madan, which ſhe bore to Locrin, was young and unfit to govern.*

XXIV.

How oft that day did ſad Brunchildis ſee
The green ſhield dyde in dolorous vermell?
That not ſcuith guiridth it mote ſeeme to bee,
But rather y ſcuith gogh, ſigne of ſad crueltee.

Ebrank had twenty ſons, and theſe twenty brothers or germans conquered, and gave name to Germany; and thirty daughters, who went into Italy. His eldeſt ſon was Brutus ſurnamed Greenſhield. See Jeff. of Monm. B. ii. C. 8. This Brutus to repair his father's loſs, fought another battle in Henault with Brunchild, at the mouth of the river Scaldis, and encamped on the river Hania. Compare Holinſhed. B. ii. pag. 12. And Milton's hiſtory of England.—I have two copies of the 1ſt quarto edit. printed anno, 1590. In one copy the Welſh words which ſignify the *green ſhield*, and *bloody ſhield* are omitted, and likewiſe *ſigne of ſad crueltee*: in another copy the words are ſupplied.

XXV.

And built Cairleil and BUILT *Cairleon ſtrong.*] *Leill the ſon of Brute Greenſhield being a lover of peace builded Carleile and* REPAIRED *Carleon.* Stowe p. 14. and ſee Roſs, p. 22. and Holinſhed, p. 12. ſhould we not therefore read,

And built Carleil and REBUILT *Cairleon ſtrong.*

Pronounce *Cairleon* as of two ſyllables.

XXVI.

Behold the boiling baths at CAIRBADON.——] Bladud ſucceeded Hudibras, and built Kaerbadus, now Bath——He ſtudied magic, and attempting to fly to the upper regions of the air, fell upon the temple of Apollo, and was daſhed to pieces. Jeffry of Monmouth. B. ii. C. 10. See too the Mirror of Magiſtrates, Fol. 30. 2. where 'tis mentioned that he ſtudied at Athens, and brought with him from thence ſome learned men, whom he ſettled at Stanford, and there built a college. See Drayton, Polyolbion pag. 112. And the notes of Selden. Our old Cronicler Hardying thus writes of Bladud.

When at Athens he had ſtudied clere,
He brought with him four philoſophers wiſe,
Schole to hold in Britayn and exercyſe.
Stamforde he made, that Stanforde hight this day,
In which he made an univerſitee.
His philoſophers (as Merlyn doth ſay)
Had ſcholers fele (i. e. many) *of great habilitee.*

Compare B. iv. C. 11. St. 35.

Ibid.

That to HER *people wealth they forth do well.*] *Forth do well*, i. e. pour forth. Spenſer, among the *Errata*, has written *their* for *her*.—The old poets write *her*, and not *their*; following the Anglo-S. hiꞃa, heꞃe, *illorum*. Urry in his edition of Chaucer (very unwarrantably) changes the old Engliſh **her**, i. e. *their*, into *ther*: and **hem** into *them*, for which he is cenſured by Dr. Hickes in his Sax: Gram. p. 29. "*A gen: plur:* hiꞃa *et* "heoꞃa *pervetuſtum illud* **her**, *quod in antiquis* "*autoribus noſtris ſignificat ut hodiernum* **their**." I have obſerved that in ſome paſſages in his ſhepherd's calendar, Spenſer uſes **her** for *their*: but he thought it too antique for his epic poem.—There are other paſſages where *her* is printed for *their*, as it ſeems to me.

And theſe rich heapes of wealth doeſt hide apart,
From the world's eye and from HER *right uſance?*
B. ii. C. 7. St. 7.

From THEIR *right uſance*: to be referred to *heapes of wealth*. See the note.

And all perforce to make her him to love,
Ah! who can love the worker of HER *ſmart?*
B. iii. C. 12. St. 31

Spenſer loves to introduce general ſentences, and general obſervations: γνῶμαι, τὸ γνωμικόν. *Her* in the firſt line ſeems to have caught the printer's eye; and to have occaſioned the received reading; which appears not ſo much after Spenſer's manner, as the following,

Ah! who can love the worker of their ſmart?

Again, B. ii. C. 2. St. 28.

But her two other ſiſters ſtanding by
Her lowd gainſaid, and both HER *champions bad*
Purſew—

So the 1ſt edition, but others read, THEIR *champions.*

XXIX.

So wedded th' one to Maglan king of Scots,
And th' other to the king of Cambria——
But without dowre the wiſe Cordelia
Was ſent to Aganip of Celtica.] According to Jeff. of M. the two eldeſt daughters were married to the dukes of Cornwal and Albania (i. e. Scotland) and the youngeſt, Cordeilla, was ſent to Gaul (Celtica) and married to Aganippus. Compare Holinſhed, p. 13.

XXXIV.

His ſon Rivall' his dead roome did ſupply,
In whoſe ſad time bloud did from heaven raine.] Cunedagius was ſucceeded by his ſon *Rivallo*—in whoſe time it rained blood three days together. Jeff. of Monm. B. ii. C. 16. Stowe pag. 15. Holinſhed, p. 14.

Ibid.

THEN *his ambitious ſonnes*—] So the 1ſt quarto, the 2d TILL. the folios, WHEN *his ambitious ſonnes*—The reading in the 2d quarto, TILL ſeems owing to the word above catching the eye of the printer, TILL *far in yeare he grew.*

Ibid.

Next great GURGUSTUS, *then faire* CAECILY.
In conſtant peace their kingdoms did containe;
After whom LAGO *and Kinmarke did raine,*
And Gorbogud——] 'Tis very remarkable to ſee how variouſly theſe, and indeed almoſt all the proper names, are written in our old Britiſh Chronicle-compilers. Moſt of them write JAGO inſtead of LAGO—The race of Brutus ended with Ferrex and Porrex.

Here ended Brutus ſacred progeny,
Which had ſeven hundred years *this ſceptre borne;*

According to Jeffry of Monmouth, 650 years: but poets uſe round numbers. He ſays *ſacred progeny*, becauſe deſcended from the Trojan kings and heroes, who claimed kindred with the gods. This account of Brutus and his ſacred progeny, is taken chiefly from Jeffry of Monmouth: and as it will be almoſt impoſſible for the reader to underſtand many paſſages in this epiſode, without perpetually turning to this author, ſo I ſhall tranſcribe from him what may ſerve to illuſtrate our poet. The whole hiſtory of Brutus is treated by ſome of our beſt hiſtorians as a meer romantic fable; whilſt others vindicate this old tale; and all allow it ſerves very well for poetry.—Æneas, after the deſtruction of Troy, being ſettled in Italy, was ſucceeded by Aſcanius, and he by Sylvius: whoſe ſon, Brutus, having unfortunately ſlain his father, was baniſhed the kingdom, and retiring into Greece, married Innogen, daughter of king Pandraſus: and by him was furniſhed with a fleet to ſeek his fortune in a diſtant country.—Diana in a viſion appears to Brutus, and tells him to ſeek a weſtern region beyond Gaul, where a new Troy ſhould ariſe. Weſtward therefore he ſails, and arrived at what is now called Totneſs in Devonſhire. This iſland, then called Albion, was inhabited by giants, whom he and his companions ſlew. The chief reſidence of Brutus was Troja nova, or Troinovant, now London: where having reigned 24 years, he divided his kingdom between his three ſons; Locrine had the middle part, called from him Loegria; Camber poſſeſſed Cambria or Wales; Albanact had Albania, now Scotland. The youngeſt Albanact was ſlain by Humber king of the Huns: who enjoyed not long his victory, being drowned by Locrine and Camber in the river, which is this day called by his name. Humber thus deſtroyed, left among his ſpoils a fair lady named Eſtrildis, with whom Locrine grew enamoured, and reſolved to marry, though contracted to the daughter of Corineus: but his fear of the power of Corineus overcame his reſolution: ſo that he openly marries Guendolen, the king of Cornwal's daughter, and ſecretly loves Eſtrildis, by whom he had a daughter named Sabra. Mean time Corineus dying, Locrine was divorced from Guendolen, and Eſtrildis made a queen. The noble daughter of Corineus could not brook to be thus diſdained. She haſtens into Cornwal, levies an army, vanquiſhes her huſband, and drowns Eſtrildis with her fair daughter Sabra, in a river called ever after her name, Severn. Guendolen during her ſon Madan's minority took the government into her own hands. He reigned in all about 40 years, leaving behind him Mempricius and Malim: Malim was ſlain by the treachery of his brother, and Mempricius after an infamous reign was devoured by wolves. His ſon Ebraucus ſalved both their infamies: he was victorious in Gaul; and having returned from thence loaded with ſpoils he built ſeveral cities: he had 20 ſons, and 30 daughters: his ſons, excepting the eldeſt, all ſettled in Germany, which ſrom theſe *Germans* or brothers, received its appellation, Ebraucus puſhing on his conqueſts abroad, was ſlain by Brunchildis, lord of Henault. To him ſucceeded Brutus, ſurnamed Green-ſhield, who to repair his father's loſs, fought a ſecond battle in Henault with Brunchild at the mouth of the river Scaldis, and encamped on the river Hania. After him reigned in order, Leil, Rudhuddibras or Hudibras, Bladud, Leir: whoſe three well-known daughters were married, the eldeſt to the duke of Albania, the ſecond to the duke of Cornwal, and the youngeſt to a king in Gaul; who, though moſt injured by her father, was the moſt dutiful: for ſhe reſtored him to the crown of Britain, which ſhe enjoyed after him; but was depoſed by Margannus and Cunedagius, her two ſiſters ſons; and being impriſoned by them, ſhe put an end to her life. Theſe two bloody brothers divided the kingdom between them; but ſuch kind of fellowſhip does not laſt long. After Cunedagius, reigned Rivallo, in whoſe time (ſays Jeffry of Monmouth) it reigned blood. Next ſucceeded Gurguſtus, Siſillius, Lago or Jago, Kinmarchus, Gorbogudo or Gorbodego, who had two ſons Ferrex and Porrex: theſe contended for the crown during their father's life. Porrex drove his brother into France, and afterwards ſlew him: his mother Videna, who loved Ferrex beſt, had Porrex afterwards aſſaſſinated. And thus ended the famous line of Brutus, which reigned in this iſland, according to Jeffry of Monmouth, 650 years, or as Spenſer in a round number ſays, 700 years.

XXXVII.

Then up aroſe a man of matchleſs might—] Let me deſire the reader to ſtop a moment, and conſider, with what poetical art Spenſer raiſes the expectation; and how he keeps you in ſuſpenſe and delay—*Then up aroſe a man*—You know not who this man is; in the next Stanza you hear his atchievements; after that you hear of him as a lawgiver; then to ſatisfy your curioſity, and with the fineſt pathos he adds, *Dunwallo dide*. This hero, on whom Spenſer ſo finely expatiates, was Dunwallo Molmutius. See Jeff. of Monmouth, B. ii. C. 17. And Drayton's Polyolbion; pag. 113.

XXXVIII.

And Ymner ſlew of Logris miſcreate.] i. e. And ſlew the miſcreate Ymner king of Loegria. See note on the introduction to B. ii. St. 3.

XLII.

After him raigned Guitheline his hayre,
The juſteſt man and treweſt in his daies,
Who had to wife dame MERTIA *the fayre*—] In Jeffry of Monmouth B. iii. C. xiii. She is called *Martia*. See Drayton's Polyolbion, p. 114. and Selden's notes.

XLIII.

Her ſonne SIFILLUS *after her did raigne,*
And then Kimarus, and then Danius;
Next whom MORINDUS——] Upon the death of Guithelin the government remained in the hands of queen Martia and her ſon SISILIUS, then but ſeven years old; next reigned Kimarus, to whom ſucceeded Danius his brother. He dying, the Crown came to MORVIDUS, [*Morindus* in the Mirror of Magiſtrates, fol. 61. and in Drayton's Polyolbion pag. 114.] who had made an excellent prince, had he not been addicted to cruelty. Jeffry of Monmouth, B. iii. C. 13. and 14. 'Tis with great doubt and difficulty I am led to propoſe any alteration in theſe proper names, very well knowing what latitude our poet particularly, and all the old poets allowed themſelves in ſpelling and in altering as they pleaſed.

Her ſonne SIFILLUS [SISILIUS] *after her did raigne.*

In the Mirror of Magiſtrates, fol. 59. 2. 'tis written *Cicilius*. In Stowe, *Cicilius*. in Holinſhed p. 19. *Sicilius*.

Ibid.

Againſt the forreine Morands—] In the reign of *Morvidus*, whom Spenſer names *Morindus*, a certain king of the MORINES, i. e. the old inhabitants of the Boulognois in France, landed with an army in Northumberland, but *Morvidus* marched againſt him and ſlew him. Jeff. of M. B. iii. C. 15. Compare Holinſhed, pag. 20. The *Morands* or *Morines*, whom Spenſer calls *forreign*, Virgil calls *extremi hominum*, Æn. viii. 727. So Pliny, *ultimi homiuum exiſtimati Morini*. meaning that they lived on the utmoſt boundaries of the Roman government; oppoſite to Britain, which was looked on as another world.

XLVI.

He had TWO *ſonnes*—] Jeff. of Monmouth reckons thirty-three ſucceſſors of Elidure, after whom ſucceeded Hely and reigned forty years. He had THREE ſons, Lud, Caſſibellaun and Nennius — B. iii. C. xix and xx. Lud left behind him two ſons, Androgeus and Tenuantius.

He [viz. Lud.] *left two ſonnes* —
The roving eye of the printer ſeems to have been caught by the 8th verſe in this ſtanza. For Spenſer I believe wrote from Jeff. of Monmouth.

He [viz. Hely] *had* THREE *ſons, whoſe eldeſt called Lud*—

Ibid.

He left two ſonnes, too young to rule aright,
Androgeus and TENANTIUS—] Lud left two ſons, *Androgeus* and TENANTIUS, both uncapable through their age of governing; and therefore their uncle CASSIBELLAUN was made king in their room. Jeff. of Monm. B. iii. C. xx.

XLVIII.

Yet twiſe they were repulſed backe againe—]
Jeffry of Monmouth mentions two victories of Caſſibellaun over Cæſar: and cites, in honour of his countrymen, the following verſe of Lucan, which he applies to Cæſar,

Territa quaeſitis oſtendit terga Britannis.

Horace plainly ſpeaks of Britain as an unconquered country.

INTACTUS *aut Britannus ut deſcenderet*
Sacrâ catenatus viâ.

XLIX.

But loſt his ſword, yet to be ſeene this day.] According to our old Britiſh hiſtorian, Caeſar and Nennius fighting in ſingle combat, the ſword of Caeſar faſtned ſo hard in the ſhield of Nennius, that he could not draw it out again. Nennius however was mortally wounded in this battle; and his exequies were royally performed by Caſſibellaun; and Caeſar's ſword was put into his tomb with him. See likewiſe the Mirrour of Magiſtrates, Fol. 70.

Ibid.

Till Arthur all that reckoning defrayde.] 'Tis mentioned in Jeff. of Monmouth, and in the Hiſtory of Arthur. How Embaſſadors came from Rome to demand truage for the realm of Britain: and afterwards we read of his victories againſt the Romans. — Arthur reads this account of himſelf, but knows not that he is pointed at. See B. i. C. 9. St. 3.

Having above mentioned the ſucceſſion of Kings from Brutus to Ferrex and Porrex, when the line of Brutus ended: I ſhall here from the ſame Author, Jeffry of Monmouth, whom Spenſer in great meaſure follows, give a ſhort account of the Britiſh kings, from Ferrex and Porrex, to the times of Julius Cæſar. After the extinction of the family of Brutus, the kingdom was divided into factions, till the whole was again reduced into a monarchy by Dunwallo Molmutius, the famous lawgiver; who left behind him two ſons, Brennus and Belinus, who took Rome, and over-run Gaul. Next Gurguntius was king, who ſubdued the Dane, refuſing to pay the tribute covenanted to his father Belinus: as Gurguntius was returning from his victories in Denmark, he found near the Orkneys 30 Spaniſh ſhips, whoſe captain, Bartholinus, being wrongfully baniſhed, beſought the Britiſh king to aſſign him ſome part of his territories to dwell in: Gurguntius ſent them with ſome of his own men to Ireland, then unpeopled, and gave them that iſland to hold of him as in homage. After him reigned his ſon Guitheline; whoſe wife Martia is ſaid to be the author of the Marcian laws. Then in order Siſillius, Kimarus, Danius, Morvidus; who left behind him 5 ſons, viz. Gorbonian, Arthgallo, Elidure, Vigenius, Peredure: theſe reigned ſucceſſively; and then the ſons of theſe five brethren: after whom a long deſcent of kings is mentioned, of whom little or nothing is ſaid: ſo that Spenſer comes at once to Hely, who had 3 ſons, Lud, Caſſibelan and Nennius: [I think 'tis a miſtake of Spenſer, or rather his printer, in St. 46. *He had* TWO *ſons*:—] Lud, who ſucceeded him, enlarged Troynovant, and called it from his own name, Caer-lud, now London. He left two ſons, Androgeus and Tenuantius, under the tuition of their uncle Caſſibelan: in whoſe time Julius Cæſar invaded Britain.

L.

Next him Tenantius raignd, then Kimbeline—]
Caſſibellaun was ſucceeded by Tenuantius: after him reigned Kymbelinus his ſon, a great ſoldier, and educated by Auguſtus Cæſar. He freely paid the Romans tribute, when he might have refuſed it. This prince had two ſons, Guiderius and Arviragus, after whom the elder, Guiderius, reigned; who refuſed to pay tribute to the Romans, for which reaſon Claudius, the emperor, invaded Britain. In the battle between the Romans and Britons, Guiderius was ſlain

ſlain through the treachery of a Roman named Levis Hamo diſguiſed as a Briton —

In which the king was by a treachetour
Diſguiſed ſlain—

See the Mirrour of Magiſtrates, Fol. 87, 88. How Guiderius king of Britayne, was ſlain in battle by a Roman Lælius Hamo. But Arviragus, his brother, ſeeing him ſlain, dreſſed himſelf in his brother's armour, and thus encouraging the Britons, routed the Romans, and at length ſlew the treachetour Hamo. Jeff. of Monm. B. iv. C. 13. Mirrour of Magiſtrates, Fol. 88.. The reader may ſee that Spenſer omits Guiderius, and confounds the actions of Kimbeline with Guiderius.

Soone after this the Romans him warrayd;
For that their tribute he refuſd to pay.

For 'twas Guiderius, Cymbeline's ſon, that refuſed to pay tribute; but Cymbeline himſelf, or, as others call him, Cuno-belin, king of the Cattivellauni, kept fair with the Romans, and freely paid them tribute. He even coined money, ſome of which now remains in the cabinets of the curious, with the letters CUNOB on one ſide; on the reverſe is ſeen a man ſtamping money with theſe letters, TASCIA, by which antiquarians gueſs 'twas deſigned for the payment of a tribute. See Cambden's Britannia.

LI.

Both in his arms, and crowne, and by that draught.] i. e. by thus drawing ſupplies to him. The 2d quarto,

Both in arms:

omitting *his*, by an error of the preſs. The Folios,

In arms and eke in crown.

LII.

His daughter Genuiſſa—] Claudius, emperor of Rome, married his daughter Genuiſſa to Arviragus. Jeff. of Mon. L. iv. C. xv. See Holinſhed, p. 36.

LIII.

Before that day
Hither came Joſeph of Arimathy,
Who brought with him the holy grail (they ſay.)]

They ſay, i. e. 'tis the general opinion, *ita aiunt*, Terent. Andr. Act I. Sc. 2. See Donatus: and the ingenious Broukhous: in his notes on Propert. pag. 163.—Stillingfleet in his antiquities of the Britiſh churches thinks, with good reaſon, that this tradition of Joſeph of Arimathea, was an invention of the Monks of Glaſſenbury to advance the reputation of their monaſtery — and in pag. 13. he mentions a book entitled, the Acts of K. Arthur, and the Inquiſition of Lancelot de Lac — with the tradition of the HOLY GRAAL about the ſix hundred companions and the prince of Media — *But I can find no better authority* (ſays Stillingfleet) *for one part than for the other; and for all that I can ſee, the* HOLY GRAAL *deſerves as much credit, as the book taken out of Pilat's palace, or Melkinus Avalonius — Helinandus takes notice of the viſion to the Britiſh Eremit about that time concerning Joſeph of Arimathea, and the diſh, wherein our Saviour ate the paſſover with his diſciples, which ſort of diſh, he ſaith, was then called in French* GRAAL; *but others think the true name of* SANGREAL, *being ſome of* CHRIST'S REAL BLOOD, *which he ſhed upon the croſs, which was ſaid to be ſomewhere found by king Arthur: and to confirm this, it is ſaid in the authentic writing of Melkinus, that in the coffin of Joſeph were two ſilver veſſels filled with the blood and ſweat of Jeſus the prophet.* Spenſer, by HOLY GRAAL, plainly means the ſacred diſh wherein our Saviour ate the paſſover: this is plain not only from what is cited above from Stillingfleet, but what follows from Menage, GRAAL *ou* GREAL *un vaſſeau de terre, une terrine. ce mot vient de* grais, *parçe que ces vaiſſeaux ſont fait de grais cuit. Il y a un Roman ancien, intitulé* LA CONQUESTE DU SAINGREAL [this romance was borrowed or imitated by the compiler of the Hiſtory of prince Arthur. See Part iii. Chap. xxxv.] *c'eſt à dire, du S. Vaſſeau où eſtoit le ſang de Jeſus Chriſt, qu'il appelle auſſi le* SANG REAL, *c'eſt a dire, le ſang royal: et ainſi ces deux choſes ſont confondues tellement, qu' on ne connoiſt qu' avec peine quand les anciens Romans qui en parlent fort ſouvent, entendent le Vaſſeau ou le Sang.*

LXIII.

The ſpoylefull Picts and ſwarming Eaſterlings.] The Picts came originally (as Jeffry of Monmouth, L. iv. C. xvii. writes) from Scythia, and ſettled in the north part of Britain; where likewiſe the Huns ſettled under their leader Humber, L. ii. C. 1. The *Eaſterlings* or Oſterlinghers, mean the northern nations in general. As to the famous Picts Wall here mentioned, the reader at his leiſure may conſult Jeffry of Monm. L. vi. C. 1. Bede. Cambden's Britannia, pag. 1043. and Gordon's Itinerarium ſeptentrionale. Compare B. iv. C. 11. St. 36.

LXIV.

Three ſonnes he dying left—] Conſtantine 2d, of Armorica or Bretagne in France, left three ſons, all under age, Conſtans, Aurelius Ambroſius, Uther Pendragon. Theſe three ſons their tutors,

——*gathering to feare,*

i. e. gathering together, carried into Armorica: See Fere and Feare, in the Gloſſary.

Theſe *three* ſons did not all take refuge in Armorica: for Conſtans, the eldeſt, having led a monaſtic life, was crowned king by Vortegrin; and afterwards murdered by his contrivance. The governors of the two remaining brothers (Aurelius Ambroſius, and Uther Pendragon) fearing leſt their uncle Vortegrin would murder them in like manner, fled with them into leſſer Britain. Jeffry of Monmouth, L. vi.

Ibid.

For dread of whom—] Vortegrin, now king of Britain, for dread of the two ſurviving ſons of the 2d Conſtantine, Aurelius Ambroſius and Uther Pendragon, who were fled into leſſer Britain; and likewiſe for dread of the Picts, called the Saxons to his aſſiſtance. The hiſtorians tell us that ſome Saxons came over about the year 449, in three ſhips which the Engliſh call **Keyles**. *tribus ut lingua ejus exprimitur* Cyulis, *ut noſtrâ longis navibus*. Gildas, C. 23. Hengiſt and Horſa, were their leaders.

LXV.

And Vortiger have forſt *the kingdom to aband.*] So the 1ſt quarto, the 2d, and Folios,

And Vortiger enforſt——

LXVI.

But by the help of Vortimere his ſon
He is again unto his rule reſtord—] Jeffry of Monmouth, L. vi. C. xv. tells the ſtory with ſome little difference: that after the death of Vortimer, Vortegrin was reſtored to the kingdom: that Hengiſt, the Saxon, returned to Britain with a vaſt army; and making a ſhew of peace, he treacherouſly ſlew 460 of the Britiſh noblemen, whom he invited to a feaſt: and that Stonehenge, near Saliſbury, was ſet up by the magician Merlin, at the requeſt of king Ambroſius, as a monument of this maſſacre. See Jeff. of Mon. L. viii. C. ix, x, &c. and Stowe, pag. 56.

Ibid.

Through his faire daughters face and FLATTERING WORD.] Hengiſt invited Vortiger to a banquet, and introduced his fair daughter Roxena, or Rowen; who came in with a cup of wine in her hand, and kneeling down ſaid to the king (as ſhe had been taught) Lafoꞃꝺe cẏnẏnᵹ ƿaꞅꞅal, i. e. *Lord king be in health*: which the king underſtanding by the interpreter, anſwered, ꝺꞃincheil, i. e. *drink in health*. 'Tis ſaid that Vortiger was ſo taken with *her* FLATTERING WORD, that he married her. From this addreſs of Hengiſt's daughter, came the original of the waſſelling cup.

LXVI.

And Hengiſt eke ſoon brought to ſhameful death.] He was not killed in battle; but cut to pieces by Eldol, duke of Glouceſter, after the battle. Jeff. of Mon. L. viii. C. vii.

LXVII.

Thenceforth Aurelius peaceably did reign.
Till that through poiſon ſtopped was his breath:
So now entombed lies at Stonehenge by the heath.] Aurelius was poiſoned by a Saxon. Jeff. of Mon. L. viii. C. xiv. and was buried at Stonehenge. C. xvi. *by the heath*, viz. Saliſbury plain.

LXVIII.

After him Uther, which Pendragon hight
Succeeding—] The hiſtory breaks off, being brought down to the times of Arthur, the hero of this poem. — Perhaps it will be requiſite for the right underſtanding of the hiſtorical relations in this Book, to conſider the Britiſh hiſtory which our poet treats of, in three periods or diviſions; the firſt from Brutus to the extinction of his line; the 2d from the end of Brutus' progeny, to the landing of Julius Caeſar; the 3d from the landing of Julius Caeſar, to the times of prince Arthur. Having mentioned the two former periods, I ſhall here conſider the 3d. — Caſſibelane, with the conſent of the people, held the reins of empire when Julius Caeſar landed: after Caſſibelane, Tenantius, the younger ſon of Lud, was made king; who was ſucceeded by Kimbeline or Cymbeline, or Cunobeline (for theſe proper names are variouſly written) and he by his ſons Guiderius and Arviragus. Then follow, Marius, ſon of Arviragus; Coyll, Coel, or Coilus, ſon of Marius: Lucius, the firſt Chriſtian king, ſon of Coyll, who dying without children, left the Roman emperors his heirs.—Severus, emperor of Rome, who died at York: Baſſianus, ſon of Severus: Carauſius, a Britain: Alectus, ſent by the Senate of Rome: Aſclepiodate, or Aſclepiodorus, duke of Cornwall: Coyll, or Coilus 2d: Helena daughter of Coyll, and Conſtantius emperor of Rome: Conſtantine, ſon of Conſtantius and Helena, who united Britain to the Roman monarchy: Octavius, duke of Cornwall: Maximian, kinſman of Conſtantine the Great: Gratian, a Briton: Conſtantine of Armorica, or Bretagne in France: Con-

Conſtantius, ſon of Conſtantine: Vortiger, who called in the Saxons: Vortimer, ſon of Vortiger: Vortiger a ſecond time: Aurelius Ambroſius, ſecond ſon of Conſtantine: Uther Pendragon, third ſon of Conſtantine: Arthur, ſon of Uther Pendragon.—Thus at one view the reader has a ſucceſſion of kings taken from Jeffry of Monmouth. See the hiſtory continued, B. iii. C. 3. St. 26.

LXVIII.

The prince himſelf halfe ſeemed *to offend.*] The 2d quarto and Folio 1609, *half ſeemeth.*

LXX.

It told how firſt Prometheus—] The book which Sir Guyon was reading gave an account of the original and hiſtory of the Fairies; how Prometheus firſt mixed earth and water together, and from this clay formed the image of a man: he then endued it with various paſſions derived from various creatures; he gave it anger from lyons, craft from foxes, fear from hares, &c.

Fertur Prometheus addere principi
Limo coactam particulam undique,
Deſectam et inſani leonis
Vim ſtomacho adpoſuiſſe noſtro.
Hor. L. i. Od. xvi.

Let the reader at leiſure, compare the well-known verſes of Simonides, concerning the formation of women, according to this ſtory of Prometheus. There was ſtill wanting in this work the animating and true vital ſpark, which he ſtole from heaven. The moral of which fable is, that reaſon is *the candle of the Lord*; a light kindled from the original, and ſource of all light. The fable ſays further, that Prometheus was puniſhed by Jupiter for his theſt,

For which he was by Jove depriv'd
Of life himſelf, and hart-ſtrings of an aegle ryv'd

For which he himſelf was deprived by Jove *of life:* i. e. of all the happineſs of life: Luke xii. 15. *life* [i. e. the happineſs of life] *conſiſteth not in abundance.* And as *life* is uſed for happineſs, ſo *death* is uſed for torment. Thus Spenſer ſpeaking of Tantalus, who was tormented in hell. B. i. C. 7. St. 60.

And eke blaſpheming heaven bitterly
As author of injuſtice, there to let him dye,

i. e. to be in miſery.

Yet natheleſſe it could not doe him die
Till he ſhould die his laſt, *that is eternally.*
B. i. C. 9. St. 54.

Die his laſt death, *i. e.* be eternally excluded from happineſs.

That man which Prometheus thus *made he called Elfe*, viz. *Quick*; a living being: *the firſt author of all Elfin kind.* Thoſe imaginary beings which the heathens ſuppoſed to inhabit the woods, groves, mountains, rivers, &c. Such as Satyrs, Fauns, river gods, and goddeſſes, Dryads, &c. Our Saxon anceſtors called Ælfaꞅ or Ælfenne: hence munꞇelfen, *oreades*, **elfs of the mountains.** felꝺ-ælfenne, **satyrs.** ꞅæ-elfen, *Naides*, Wuꝺuelfen *Dryades.* See Somner in ælf and Wachter, in ALP. How many etymologies are given us of this word? Some deriving it from the Germ. **helfen**, *juvare*; others from ὄλβιος *beatus*; others from ἐφάλλομαι, *inſilio:* **alp**, ælf, *larva*, *incubus*, EPHIALTUM *genus*: And it does not ſeem improbable, but Spenſer had this etymology in view, when he interprets ELFE, *quick*: not only a living being, but nimble, active; ἐφαλλόμενος, *inſiliens*: Εφιάλτης *daemon*, *incubus*. Theſe phantaſtical beings, they imagined would ſteal children out of their cradles, and ſubſtitute others in their room: to which opinion Spenſer alludes, in B. i. C. 10. St. 65. But among the various etymologies offered, I wonder they forgot one ſo very obvious as Αλφηϛὰι, i. e. *honorati.* ALP, *Genius loci*: theſe Beings having a religious dread and honour given them, as inhabitants of the woods, mountains and rivers: and this anſwers to the Genii, which Mahomet mentions, Al Koran, Ch. lv. *He created man of clay, but the Genii he created of fire pure from ſmoke.* Of theſe Genii there are two ſorts, the good and the bad; they are ſaid to have inhabited the world before Adam, and to have been governed by a ſucceſſion of kings, who bore the name of Solomon: but growing corrupt they were driven by the revenging Eblis into the remoteſt parts of the earth. See Herbelot, Biblioth. Oriental. The Perſians and Arabians have a thouſand ſtories of the ſucceſſive reigns of theſe Genii, their wars and various exploits: and as theſe all bore the name of Solomon, ſo Spenſer makes them all bear the name of *Elf*: in St. 72, 73, 74. And in a little compaſs he has included their mighty actions. Elfinan firſt laid the foundations of the city of glory, *Cleopolis*, where reſides the Fairy queen. Elfant built the palace, Panthea. Elfinor built a bridge of braſs, not like the wicked Salmoneus, but for beauty and uſe. And herein we may gueſs at the hiſtorical alluſions, which I have often pointed out in theſe notes, viz. of the building of London, of Windſor caſtle, of London bridge: and more apparently theſe hiſtorical alluſions appear in St. 75, 76, where, from the well-known Fairy Queen, Queen Elizabeth, we may eaſily gueſs at both her father and grand-father, *the wiſe Elficleos*; whoſe two ſons are ſo plainly pointed out, viz. Arthur and Henry.

Having above mentioned the two ſorts of Genii, the good and the bad; 'tis well known from the Arabian and Perſian tales, that there were perpetual wars and quarrels between theſe: the good Genii, they called *Peri*, or Fairies: the bad Genii, Spenſer calls *Gobbelines*,

His ſonne was Elfinell, who overcame
The wicked Gobbelines in open field.

Gobbelines comes from the Greek, Κόϐαλοι, *daemones quidam immites Bacchici*. See Ariſtoph. Plut. 279. and Schol. and conſult Henychius, in Ανδροκόϐαλοι, and Κόϐαλος. And likewiſe Junius in *Goblins*. Wachter in KOBOLD. And Menage in GOBELIN. It ſhould not be ſaid ſeriouſly, that the *Elfs* and *Gobelins* are derived from the factions of *Guelfs* and *Sibbelines* in Italy: theſe kind of etymologies are the gueſſes of an ingenious and lively imagination: for both the words and their ſignifications as now uſed, were long before thoſe Italian factions.

Let us return back to St. 71, where we find the Elfe arriving at *the gardens of Adonis*, which are deſcribed more largely in B. iii. C. 6. who there meeting,

A goodly creature, whom he deem'd in mynd
To be no earthly wight, but either ſpright,
Or angell, th' author of all womankynd;
Therefore a FAY *he her according hight,*
Of whom all FAIRIES *ſpring, and fetch their lignage right.*

In theſe verſes our poet ſeems to allude to the ſtory told in Plato's Sympoſium, of the amours of Porus and Penia, in the gardens of Jupiter: and likewiſe alludes to the etymology of FAY. See Voſſius, in *Fatum*, Ital. *Fata*, Gall. *Fee*. Arioſto tranſlates literally Virgil's, *Manto Fatidica*, Æn. x. 199. *La Fata Manto*, Orl. Fur. xliii. 97. It may admit a debate, whether FAIRIES are derived from *Fata*, FAY, FAIES, *per epentheſin*. FAIRIES, or from the Arabian word *Peri*: or whether ſo called from their *fairneſs* and beauty, **farefolkes**, as the Scots call them. See Junius in *Fairies*. Caſaubon's etymology from φῆρες is ingenious, but not true: Baxter's from ἶρα, ἔνFεροι, *Dii inferni*; may be ſtrengthened from Chaucer, in the Merchant's tale, where he calls Pluto and Proſerpina, king and queen of Fayrie.—We leave theſe various etymologies with the reader, who muſt know words before he underſtands things; and deſire him to read with candour this little eſſay concerning theſe poetical and romantic beings; which he ought to be ſomewhat acquainted with, the better to reliſh the ſtories, and to underſtand the myſteries and allegories contained under them.

CANTO XI.

I.

THEIR force is fiercer through infirmitie
Of the fraile fleſh, relenting to their rage,
And exerciſe *moſt bitter tyranny*—] Obſerve the conſtruction, *They* omitted: *And they exerciſe*— viz. ſtrong affections, or paſſions. *They* you will find omitted in the following canto.

But th' upper halfe their hew retained ſtill,
And their ſweet ſkill in wonted melody.

B. ii. C. 12. St. 31.

And they retained their ſweet ſkill, &c. So *Illi* and *Ille*, in Latin authors,

HUNC *plauſus hiantem*
Per cuneos (geminatus enim) plebiſq; patrumque
Corripuit: GAUDENT [viz. illi] *perfuſi ſanguine fratrum,*
Exilioque domos et dulcia limina mutant.

Virg. G. ii. 510.

Quî fit, Maecenas, ut nemo quam ſibi ſortem
Seu ratio dederit, ſeu fors objecerit, illa
Contentus vivat? LAUDET *diverſa ſequentes.*

Hor. L. i. 1.

i. e. *Quî fit ut* ILLE *laudet*, &c. See note on B. i. C. 1. St. 7. and on B. i. C. 3. St. 5. and on B. iv. C. 2. St. 2.

II.

II.

And letteth her that ought the ſcepter weeld.] This is philoſophically and learnedly expreſſed; recognizing the regal juriſdiction and rightful power of reaſon. REX *noſter eſt animus, hoc incolumi, cetera manent in officio.* Seneca, Epiſt. 114. τὸ ἡγεμονικὸν, *regium illud et principale.* Seneca de Ira. L. i. C. 3. The Stoics are fond of this expreſſion.

V.

That *wicked band of villains freſh begon*
That *caſtle to aſſail.*] I believe Spenſer wrote, *The caſtle*—*The* and *that* are often confounded. Theſe villains were ſo numerous that they covered the land: and *ſo fowle and ugly that exceeding feare their viſages impreſt.* i. e. Fear ſat in perſon on their countenances; ſo that to behold their fowl and ugly viſages would cauſe fear and dread. Fear (in Homer) is an attendent on Mars, to ſtrike terror on his beholders.

VI.

Them in twelve troupes *their captein did diſpart.*] Maleger, captain of this miſcreated crew, divided them into *twelve troops.* Why into *twelve?* —*Seven of them,* i. e. the ſeven deadly Sins, attacked the caſtle gate: *the other five,* imaging the vices that attack the ſenſes, he ſet againſt the five great bulwarks of the caſtle.

VIII.

The firſt troupe—] This ſtanza is imitated from Orl. Fur. vi. 61. *All thoſe were lawleſſe luſts:* 1 Peter, ii. 11. *fleſhly luſts which war againſt* THE SOUL. [Alma.]

IX.

—*they that bulwarke ſorely rent.*] The 1ſt quarto reads, *they againſt that bulwarke lent.* But the 2d quarto and Folio 1609, as I have printed. This reading is plainly Spenſer's own alteration. The verſe juſt above is hardly expreſſed, becauſe our poet was hardly put to it to find four ſuch rhimes;

That is each thing, by which the eyes may fault.

Their wicked engines, meaning each thing by which the eyes may offend, or be in fault. The ſubſtantive is changed into a verb.

X.

Gainſt which the ſecond troupe aſſignment *makes.*] The 2d quarto, and Folios read, *deſſignment.*

XI.

Some like to houndes, ſome like to apes, diſmayd.] Our poet dreſſes out theſe hideous phantoms as ugly as imagination can form them. An ape is an ugly likeneſs of a man; but ſurely a *frightned* ape, an ape diſmaid, is ſtill more ugly. A wild boar, is a frightful creature; but a wild boar rouz'd from the brake, is more frightful. See St. 10. So in B. ii. C. 9. St. 13.

Sterne was their look like wild amazed *ſteares.*

Take away the comma after *apes,* and read

—*ſome like to apes diſmayd.*

XII.

a GRYSIE *rablement,*
Some mouth'd like greedy oyſtriges, ſome faſte
Like loathly toades.—] 'Tis a frequent error in theſe books *gryſie* for *gryſlie.* *Faſte* is ſo ſpelt that the letters might anſwer in the rhimes: the Folio 1609, *fac't.* Hughes, *fac'd.*

XIII.

—IS *dreadful to report.*] The 2d quarto and Folio 1609, WAS *dreadful to report.* The firſt quarto ſeems to preſerve the true reading. *Horreſco referens.* Virg. ii. 204. *res horrenda relatu,* Ov. Met. xv. 298.

Ibid.

Cruelly they aſſayed *that fiſt fort.*] So the 1ſt quarto. But the 2d and Folios, *They cruelly* aſſayled *that fiſt fort.* See note on B. i. C. 1. St. 26.

XIV.

And evermore their hideous ordinance.] i. e. battering engines; ſuch as are deſcribed in Lipſius: theſe he calls, St. 7. *huge artillery.* Spenſer poetically uſes the word in its larger ſenſe: *tormenta inter* ORDINES *militares collocata:* ſo called from *ordinare,* being placed in rowes. We now confine its ſignification to cannon.

XV.

—*the aſſieged caſtles ward.*] See B. ii. C. 9. St. 11, 12, 26. *Thoſe two brethren giants,* prince Arthur and his 'ſquire Timias; giants in proweſs and courage.

XVII.

Fayre mote he thee.] Thrive, proſper. See note on B. ii. C. 1. St. 33.

XVIII.

And therewithall attonce at him let fly
Their fluttring arrowes, thicke as flakes of ſnow,
And round about him flocke impetuouſly,
Like a great water flood, that tombling low
From the high mountaines, THREATES TO OVERFLOW
With ſudden fury all the fertile playne,
And the ſad husbandmans long hope doth throw

Adowne the ſtreame, and all his vowes make vayne;
Nor bounds nor banks his headlong ruine may ſuſtayne.

Here are two compariſons; both of which frequently occur in the poets: the firſt of flights of arrows to flakes of ſnow, ſee in Hom. Il. μ΄. 156. 278, and Virg. xi. 610. *fundunt ſimul undique tela Crebra nivis ritu.* The ſecond, of a great water flood burſting its bounds, compared to theſe impetuous troupes, is likewiſe frequently to be met with in Homer Iliad, δ΄. 452. Il. ι΄. 87. Il. λ΄. 492. and Virg. ii. 305. 496. xii. 523. and other poets: Ovid Faſt. ii. 219. Sil. Ital. iv. 522. xvii. 122. Arioſto, xxxix. 14. xl. 31. Taſſo, i. 75. ix. 46. But in this compariſon of our poet, obſerve his expreſſion, *threats to overthrow*.

Sic tauriformis volvitur Aufidus,
Qua regna Dauni praefluit Appuli,
  Cum ſaevit, horrendamque cultis
  Diluviem MINITATUR *agris.*

As Bentley reads.

XIX.

As withered leaves drop from their dryed ſtockes,
When the wroth weſtern wind does reave their locks:]

Non citius frondes, autumno frigore tactas,
Jamque male haerentes, altâ rapit arbore ventus.
Ov. Met. iii. 729.

Ibid.

The fierce Spumador born of heavenly ſeed;
Such as Laomedon of Phoebus race did breed.] Heroes of old gave names to their horſes; as Arion, Cyllarus, Xanthus, &c. So Heroes in romance call their horſes by particular names, Bayardo, Frontin, Brigliadore (the nome of Orlando's and Sir Guyon's ſteed.) Hence (by way of ingenious irony) you find in Don Quixote how ſollicitous he was to find a proper name for his horſe, which at length he calls Roſinante.— The Prince's horſe *Spumador*, ſeems to have received his name from his froth and foam, ſhewing his fiery nature.

Seu Spumantis equi *foderet calcaribus armos.*
Virg. vi. 881.

The fierce Spumador born of heavenly ſeed, *Semine ab aetherio*, Æn. viii. 281. *Such as Laomedon of Phoebus race did breed*, Jupiter gave to Tros, king of Troy, horſes of heavenly ſeed, bred from the horſes of the Sun; Laomedon, his grandſon, preſerved this breed with great care. See Hom. Il. v. 265. Æneas call them, ver. 222. Τρώϊοι ἵπποι, not Trojan horſes, but horſes of the breed of king Tros.

XXIII.

Maleger was his name.] See his picture, St. 22.

His body LEAN AND MEAGRE *as a rake.*

à Lat *malè*, and *macer*. Ital. *magro*. Gall. *maigre*.

Ibid.

And yet the one her other legge *had lame.*] i. e. her left leg: litterally from Homer. Il. ii. 217. χωλὸς ἕτερον πόδα, *claudus altero pede.* See note on B. ii. C. 4. St. 4.

XXVI.

As wonts the Tartar—] The ſudden attack of the Parthians, and their ſudden flight, and when flying, their facing and ſhooting at their purſuers, is a fact too well known to want any citations to prove. But Spenſer chooſes at preſent not to go far back; but takes his ſimile from the modern ſtories told in his time by travellers into Ruſſia, of the Tartars thus fighting with the Ruſſians.

XXVIII.

But that lame hag] *Impotence:* weakneſs or want of power: *animi impotentia, à temperantiâ et moderatione plurimùm diſſidens.* Cic. Tuſ. Q. iv. it ſignifies outrageouſneſs, ungovernableneſs. Why does Spenſer make her lame of one foot? perhaps from her want of power to ſupport and carry herſelf.

XXIX.

Full little wanted but HE *had him ſlain.*] Inſtead of *he*, perhaps it was written *They*. viz. Maleger with the two hags.

XXX.

Proofe be thou, Prince—] Perhaps the poet (mingling hiſtorical with moral alluſions) alludes to ſome ſecret piece of ſervice, which Sir W. Raleigh (imaged in Timias) did to the Earl of Leiceſter.— *And nobleſt born of all in* Britom *land*; corrected by Spenſer, *Britayne*.— *Thou ſhouldeſt not* revive: 'tis corrected *ſurvive*.

XXXII.

Like as a fire, the which in hollow cave
Hath long bene under-kept and down ſuppreſt,
With murmurous diſdayne doth inly rave,
And grudge, in ſo ſtreight priſon to be preſt,
At laſt breakes forth with furious UNREST.

The 1ſt quarto *infeſt*; which is here corrected from the 2d quarto and Folios.

Quoque magis tegitur tanto magis aeſtuat ignis.
Ovid. Met. xiv.

Æſtuat praeceps furiis, et atrox
Fervet in iras.
Qualis Ætnaeis vapor è caminis
Saxa convolvit celeri rotatu:
Qualis arentem coquit in favillam
Flamma Veſevum. Buchan Baptiſt.

Si *come à forza di rinchiuſo loco*
Se n'eſce e move alte ruine il foco.

Taſſo vii. 107.

XXXIII.

Having off-ſhakt them, and eſcapt their hands] i. e. their fore-feet; for ſo the fore-feet of Lions and bears are named; but never their hinder-feet. See note on B. i. C. 3. St. 20.

XXXIV.

Which now him turnd to diſadvantage deare.] So Shakeſpeare uſes *deare* very frequent. See Critical Obſervat. on Shakeſpeare, pag. 317.

Ibid.

For neither can he fly, nor other *harm.*] i. e. otherwiſe. Nor can he in any other reſpect harm him; but truſt he muſt unto his own ſtrength, &c.

Ibid.

——*Smot with his yron mace.*] his Sword. 'Tis catachreſtically expreſſed.—*and fild his place*, i. e. and he filled or covered the place on which he lay with his body.

XXXV.

thereby there lay
An huge great ſtone, which ſtood upon one end,
And had not bene removed many a day;
Some land-marke ſeemd to bee, or ſign of ſundry way.

It ſeem'd to be ſome land-mark—or, which ſtone ſeemed to be ſome land-mark—For ſo Spenſer leaves us often to ſupply the conſtruction. Theſe ſtones, thus uſed in boundaries, our forefathers called *Dowle-ſtones* from dælan, *dividere, partiri.* —*Thereby there lay an huge great ſtone which ſtood upon one end*, λίθον κείμενον ἐν πεδίῳ, μέλανα, τρηχύν τε μέγαν τε, Hom. Il. xxi. *Saxum antiquum ingens*, Virg. xii. 896. Scaliger in comparing together Virgil and Homer (Poetices Lib. v.) ſays Virgil's epithet, *antiquum* is more to the purpoſe than Homer's, μέλανα, *nigrum*—he ſays 'tis poſſible too, it was not τρηχὺν, *aſperum*, if it was placed as a boundary. It ſeems however plain to me, that Spenſer had Homer's epithet in view, τρηχὺν, by ſaying, *a ſtone which ſtood upon one end*, for that is the meaning of Homer's epithet.

XXXVI.

It booted NOT *to thinke that throw to beare.*] Perhaps he wrote, *It booted* NOUGHT.—So above, B. ii. C. 8. St. 50. NOUGHT *booted it the paynim then to ſtrive.*—Preſently after,

as a faulcon fayre
That once hath failed of her SOUSE—

So Shakeſpeare, K. John, Act v.

And like an eagle o'er his aiery tow'rs,
To ſouſe *annoiance that comes near his neſt.*

Dryden, in Theodore and Honoria,

all attend
On whom the ſouſing *eagle ſhould deſcend.*

To ſouſe is to plung: the faulcon *ſouſes*, when ſhe plunges and deſcends upon her quarry. Wacht. ſauſen, *ſtrepitum edere. convenit* ἰᾶυσαι, *reſonare.*

XLI.

And his bright ſhield that NOUGHT *him now avayld.*] I venture to ſay Spenſer did not write ſo: or if he did, he forgot himſelf. This bright ſhield repreſented allegorically Truth and Reaſon, which gets the better over all illuſive phantaſms, *and ever did avayle:* ſee the deſcription of this ſhield, B. i. C. 7. St. 33, 34, 35. He ſeldom uſed this ſhield, thinking he was ſufficient without its extraordinary aſſiſtancc. See B. i. C. 8. St. 19. Never but once. See B. v. C. 8. St. 37. With a very little alteration, I reduce the paſſage, agreeable to the hiſtory and alluſion of this inchanted ſhield.

And his bright ſhield that MOTE *him now avayld.*

His ſword he laid aſide, and his bright ſhield that *might* have now availd him; the moſt infallible reſource againſt ſuch illuſions.

XLII.

adowne he keſt
The lumpiſh corſe unto the ſenceleſſe *grownd.*]

Spenſer has made his diction often very difficult, by introducing almoſt all the figurative expreſſions of the poets: and here he diſunites the epithet from its proper ſubſtantive, and places it with ſome other in the ſentence leſs proper. For *ſenceleſſe* here has reference to the *corſe:* ſo in B. v. C. 10. St. 33.

Which [corſe] *tumbling down upon the* ſenſeleſſe
ground.

And in B. iii. C. 3. St. 34.

That even the wild beaſt ſhall dy in ſtarved *den.*

Starved properly belongs to *the wild beaſt.*

Did thruſt the ſhallop from the floting *ſtrand.*
B. iii. C. 7. St. 27.

The ſhallop was floating when thruſt from the ſtrand.

And forth yſſewd, as on the readie *ſtore*
Of ſome theatre, a grave perſonage.
B. iii. C. 12. St. 3.

This grave or tragical perſonage was *ready* and prepared for the part, which he was to perform: not the *ſtore* on which the maſk or pageant was to be acted.

But as he lay upon the humbled *graſs.*
B. vi. C. 7. St. 26.

i. e. as he lay humbled upon the graſs. This conſtruction gives a figurative air to the diction, and places it above vulgar uſe: and hence it has been adopted by the beſt of poets.

—poſtquam arma dei ad Vulcania ventum eſt.

i. e. *quando ventum eſt ad arma Vulcani dei.*
Virg. xii. 732.

Tyrrhenuſque tubae mugire per aethera Clangor.

i. e. *Clangor Tyrrhenae tubae.* Virg. viii. 528.

Non animum modo uti paſcat proſpectus inanem, vel, *inanis proſpectus.* Virg. G. ii. 285.

And I believe Virgil wrote, *premit* alto *corde dolorem,* Æn. i. 213. and not *altum,* as the more poetical language. So Statius ix. 796,

—haud unquam deformes vertice mitras
Induimus, TURPIQUE *manu jactavimus haſtas.*

i. e. *nunquam manu jactavimus* TURPES *haſtas,* viz. Thyaſos.

Poſitoſque vernas, ditis examen domus,
Circum renidentes *Lares.*

Horat. Epod. ii. 65. *renidentes* properly belongs to *vernas* (viz. *renidentes circum Lares*) but that is proſaical: 'tis therefore in conſtruction joined to *Lares,* which is more poetical and figurative.

Premant Calenâ *falce, quibus dedit*
Fortuna vitem. Horat. Lib. i. Od. 31

Dr. Bentley alters this, and reads *Calenam vitem.* See note on B. i. C. 4. St. 48, and note on B. iv. C. 8. St. 16.

Ibid.

Adowne he keſt IT *with ſo puiſſant wreſt,*
That back againe IT *did alofte rebownd.*] Spenſer very often repeats his words by way of emphaſis; many inſtances of which kind of repetitions are given in a note on B. iii. C. 2. St. 16. 17.

Tho when he felt him dead adowne he keſt
Adowne he keſt *with ſo puiſſant wreſt,*
That back againe IT *did alofte rebownd—*

who does not now ſee that the former IT was inſerted in the context by the Printer's uſual blunder of ſuffering his eye to be caught by the word juſt under it?—*With ſo puiſſant a wreſt,* i. e. with ſo puiſſant an arm; ſo puiſſantly. *Wreſt* is ſo ſpelt for the rhyme, and uſed for the arm: *pars pro toto.*

XLIII.

As when Joves harneſſe-bearing bird.] *Jovis armiger ales. Ales miniſter fulminis,* Hor. L. iv. Od. iv.

Celer miniſtro del fulmineo ſtrale.
Arioſt. Orl. Fur. vi. 18.

XLIV.

And thought HIS *labor loſt and travell vayne*
Againſt HIS *lifeleſſe ſhadow ſo to fight.*] Corrected by Spenſer, THIS *lifeleſſe.* The reader ſees to what this fault was owing.

XLV.

He then remembred well that had been ſayd,
How th' Earth his mother was—] Being of the earth, he was gloomy and earthly, [ὁ ὢν ἐκ τῆς γῆς, ἐκ τῆς γῆς ἐστὶ John iii. 31. χοϊκὸς, 1 Cor. xv. 47.] and gloomineſs is to be deſtroyed by a chearful raiſing your thoughts above muck and durt and earthly things, and by a ſpiritualizing exaltation.

—Tentanda via eſt, qua me quoque poſſim
TOLLERE HUMO. Virg. G. iii.

Compare Fulgentius, L. ii. C. vii. who allegorizes the fable of Antaeus and Hercules. *Antaeus in modum libidinis ponitur: unde et* ἀντίον *Graecè contrarium dicimus. Ideo et de Terrâ natus, quod ſola libido de carne dicitur. Denique etiam tactâ terrâ validior exſurgebat. Libido enim quanto carni conſenſerit, tanto ſurgit iniquior.* When ever this miſcreant touch'd the earth, he aroſe more vigorous. See St. 42. 44.

Quale il Libico Anteo ſempre più fiero
Surger ſolea da la percoſſa arena.
Arioſt. ix. 77.

For which reaſon he caught him up from the ground in his arms, and ſqueez'd the life out of his carrion corſe.

Nè con più forza da l'aduſtà arena
Soſpeſe Alcide il gran gigante, e ſtrinſe.
Taſſo xix. 17.

Statius calls him *the Earth-born Libyan.* Theb. vi. 893.

Herculeis preſſum ſic fama lacertis
Terrigenam ſudaſſe Libyn, cum frande reperta

Raptus in excelſum, nec jam ſpes ulla cadendi,
Nec licet extremâ matrem contingere plantâ.

Milton ſays (more particularly) that they ſtrove in Iraſſa, a city of Libya.

As when Earths ſon Antaeus (to compare
Small things with greateſt) in Iraſſa ſtrove
With Jove's Alcides, and oft foild ſtill roſe
(Receiving from his mother Earth new ſtrength)
Freſh from his fall, and fiercer grapple join'd,
Throttled at length in th' air expir'd and fell.
Parad. Regain. B. iv.

XLVI.

So end of that carles days and his own paynes did make.] This is expreſſed after the manner of that well known verſe in Ovid,

—pariterque animâque rotiſque
Expulit.

where one verb ſerves for two different ſubſtantives.

CANTO XII.

GUYON through Palmers governaunce
Through paſſing perilles great
Doth overthrow the bowre of bliſs,
And Acraſy defeat.

The 2d quarto and Folio's read much better,

Guyon by *Palmers gouernaunce*
Paſſing *through perilles great*

I.

Now gins THIS *goodly frame of Temperance* —] Spenſer among the *Errata* corrects, THAT.— Now begins that goodly frame of Temperance fairely to riſe, and to advance her head, *to pricke of higheſt praiſe*, to the utmoſt point of praiſe. [Anglo-S. pꞃica, *punctum*. Horat. Art. Poet. 343. *omne tulit punctum*. i. e. *ſuffragia judicum: quippe veteres non ſcribebant ſuffragia, ſed puncto notabant.*] *Formerly grounded*, heretofore grounded and faſt ſettled on the firm foundation of magnificence, imaged in Prince Arthur, who routed the foes of Alma.

And this brave knight, that for this virtue fights—

I ſomewhat queſtion whether *this* is not twice repeated by the careleſs printer,

And the *brave knight, that for* this *virtue fights*,

viz. Sir Guyon.

II.

Upon the waves to ſpread her trembling light.] *Il tremolante lume*. Arioſt. Orl. Fur. C. viii. St. 71. *Tremulum lumen*, Virg. viii. 22. *Splendet* tremulo *ſub* lumine *pontus*, vii. 9. Virgil took this expreſſion from Ennius:

Lumine *ſic* tremulo *terra et cava caerula candent.*

III.

He ſoone in vomit up againe doth lay.] This gulfe of Greedineſs is imaged from the gulf and whirlpool Charybdis. The reader at his leiſure may ſee Virgil's deſcription, iii. 420. which Spenſer ſeems to have imitated: *that deep engorgeth*, ſorbet in abruptum, *which having ſwallowed up he ſoon* vomits up again.

He ſoone in vomit up againe doth LAY.

I would rather read,

He ſoone in vomit up againe doth PAY.

i. e. He doth refund, or *pay* it back againe by vomiting it up: *lay it up*, is very hardly expreſſed. *Rurſuſq; ſub auras Erigit.*

—ratibuſque inimica Charybdis
Nunc ſorbere fretum, nunc REDDERE.
Ov. Met. vii. 63.

Quaeq; vomit fluctus totidem, totidemq; reſorbet.
Epiſt. Med. 125.

—vorat haec raptas revomitq; *carinas.*
Met. xiii. 731.

Compare Hom. Od. μ'. 235.—In the following ſtanza Scylla is alluded to: "the rocke ſo celebrated by the poets; whoſe unacceſſable height is ſo hyperbolically deſcribed by Hom. Od. xii." Sandy's Travels, pag. 247. Compare Virg. iii. 424.

III.

That all the ſeas for feare did *ſeeme away to fly.*] Spenſer corrected it, *doe.*

VI.

Or that darke dreadful hole of Tartare ſteepe, *Through which the damned ghoſts*—] The lake Avernus is ſaid to be the entrance into hell. See Virg. vi. 237. and from which likewiſe the infernal ſpirits are ſaid to aſcend. *Inde in viciniâ noſtrâ Avernus lacus, Unde animae excitantur, obſcurâ umbrâ opertae, oſtio alti Acheruntis, falſo ſanguine, imagines mortuorum*, Cicer. Tuſc. Diſp. i. 16. Taenarus is likewiſe ſaid to be *the dreadful hole of Tartare*. Horat. i. Od. 34. *horrida Taenari ſedes*.

Taenarias etiam fauces, alta oſtia Ditis.
Virg. G. iv. 467.

Hoc (ut fama) loco pallentes devius umbras
Trames agit, nigriq; Jovis vacua atria ditat
Mortibus. Stat. ii. 48.

VII.

—*make ſhipwrack of their life and fame.*] This is ſcriptural, 1 Tim. i. 19. περὶ τὴν πίστιν ἐναυάγησαν i. e. *interprete Heſychio*, ἐκινδύνευσαν. Compare Cebes, ναυαγοῦσιν ἐν βίῳ.

X.

With his ſtiff oares did bruſh the ſea ſo ſtrong,
That the hoare waters from his frigot ran,
And the LIGHT *bubles daunced all along*
Whiles the ſalt brine out of the billowes ſprong.]

Stiff oares, *validis remis* Virg. v. 15. the hoare waters, ἅλς πολιή. Homer. bruſh the ſea, *caerula verrunt*. Virg. iii. 208. *Verrimus & proni certantibus aequora remis*. iii. 668. So below, St. 29.

But with his oares did ſweepe *the watry wilderneſſe.*
Fairfax, xv. 12.

Some ſpread their ſailes, ſome with ſtrong ŏăr*s* ſweepe.
The waters ſmooth, and bruſh *the buxome wave.*

Spenſer ſays, *And the* LIGHT *bubles*, &c. i. e. *And the bubles danced lightly*, &c. But what if we ſuppoſe our poet to have written,

And the BRIGHT *bubles daunced all along*
Whiles the ſalt brine out of the billows ſprong.

i. e. The bubles look'd like ſparkles of fire, which was owing to the brine being bruſhed out with the oars: which is a uſual phaenomenon, and what I myſelf have ſeen at ſea. And this is elegant: the ſecond verſe expreſſes the meaning of the firſt. To interpret *light* the ſame as *bright*, ſeems here ambiguous; which fault is only to be avoided by this eaſy change. Beſide, who is ignorant of Spenſer's perpetual alluſions to the poets? *mare purpureum*, κῦμα πορφύρεον, *fluctus purpurei*, Cicer. L. i. Quaeſt. Academ. *Quid mare, nonne caeruleum? at ejus unda, quum eſt pulſa remis*, PURPURASCIT. i. e. looks BRIGHT and brilliant.

Spiritus Eurorum virides cum purpurat *undas.*
Furius apud A. Gell.

Purpurat, id eſt, Gall. *fait blanchier la mer.* See Tan. Fab. Epiſt. i. And Broukh. on Propert. ii. xx. 5.

Qualem purpureis *agitatam* fluctibus *Hellen.*

XIII.

As th' iſle of Delos whylome men report
Amid th' Aegaean ſea long time did ſtray,
Ne made for ſhipping any certeine port,
Till that Latona traveiling that way,
Flying from Juno's wrath and hard aſſay,
Of her fayre twins was there delivered,
Which afterwards did rule the night and day:
Thenceforth it firmly was eſtabliſhed,
And for Apolloes temple highly herried.] Delos was once a wandering or floating iſland, πλωτὴ νῆσος, as Æolia deſcribed by Homer, Od. x. 2. 'till *Latona travelling or journeying that way*, where the floating iſland ſwam, *was there delivered of Apollo and Diana.*—Hyginus (Fab. 140.) tells the ſtory, and agreeable to him other mythologiſts, that Neptune hid Latona in the iſland Ortygia, afterwards called Delos, being perſecuted by Juno; and that here ſhe was brought to bed. See Ov. Met. vi. 186. Virgil thus deſcribes this ſacred iſland, Æn. iii. 73.

By Doris lov'd and oceans azure god,
Lies a fair iſle amid th' Ægean flood;
Which Phœbus fixd: for once ſhe wanderd round
The ſhores, and floated on the vaſt profound.
But now unmovd the peopled region braves
The roaring whirlwinds and the furious waves.
Safe in her open ports, the ſacred iſle
Receiv'd us barraſs'd with the naval toile.
Our reverence due to Phœbus' town we pay.—

Milton, Sonnet xii. had this ſtanza of our poet in view,

Latona's twin-born progenie,
Which after held the ſun and moon in fee.

Thenceforth it firmly was eſtabliſhed: Virg. iii. 77. *Inmotamq; coli dedit*. See Spanhem: on Callim. Del. ver. 11. & ver. 273. *And for Apollo's temple highly herried*, i. e. and highly honoured on account of Apollo's temple. Virgil calls Delos *Sacred*, iii. 73. and *Apollo's* city; ver. 79. See Spanh. in his learned Commentaries on Callimachus, pag. 321. and pag. 484.

XV.

XV.

She them eſpying loud to them can *call.*] So the two old quarto editions; but changed into *gan* by the following editors.—Preſently after he ſays,

And running to her boat withouten ore.
From the departing land it launced light.

Phaedria's boat had neither oar nor ſail, but ſhe managed it by the turning of a magical pin. See B. ii. C. 6. St. 5. *departing land* is happily expreſſed, for the land ſeems to depart from the launched veſſel. So above, B. ii. C. 11. St. 4.

And faſt the land behind them fled away.

Arioſt. Orl. Furioſ. xli. 8. *Il lito fugge.*

Fuggite ſon le terre e i lidi tutti. Taſſo xv. 24.

Cum ſimul ventis properante remo
Prenderint altum, fugietq; litus.
Senec. Troas, 1044.

Qua vehimur navi, fertur, cum ſtare videtur;
Quae manet in ſtatione, ea praeter creditur ire:
Et fugere ad puppim colles, campiq; videntur,
Quos agimus præter navim, veliſq; volamus.
Lucret. iv. 388.

Ubi terra receſſit
Longius. Ov. Met. xi. 466.

Provehimur portu: terraeq; urbeſq; recedunt.
Virg. iii. 72.

This is well tranſlated by Mr. Pitt,

Swift from the port our eager courſe we ply,
And lands and towns roll backward as we fly.

And not ſo near the original, nor ſo poetical, by Dryden,

We launch our veſſels with a proſperous wind,
And leave the cities and the ſhores behind.

Hence 'tis we ſay, The land flies from us; riſes or opens to us; *terra recedit, aperitur,* &c. So Virgil. And Apollon. i. 582. ἔδυνε Σηπιάς. ver. 600. Ἄθω ἀνέτελλε..

Templaq; Tiſaeae mergunt *obliqua Dianae:*
Jam Sciathos ſubſedit *aquis; jam longa* receſſit
Sepias: attollit *tondentes pabula Magnes*
Campus equos. Valer. Flacc. ii. 7.

XVI.

Them gan to bord and purpoſe diverſely.] She merrily began *to bord*, to jeſt with them, and *to purpoſe* to diſcourſe with them diverſly.

My wit is great although I borde *or play.*
Ch. Pardoner's Tale, 2294.

XVIII.

For twixt them both the narrow way doth ly.] *Inter utrumque tene. medio tutiſſimus.* Our knight is to keep the golden mediocrity, between the quickſand and whirlpool,

Harder beſet
And more endangered, than when Argo paſs'd
Through Boſphorus betwixt the juſtling rocks:
Or when Ulyſſes on the larbord ſhund
Charybdis, and by th' other whirlpool ſteerd.
Milton ii. 1018.

XXI.

But th' heedful *boteman.*] The 1ſt quarto reads, *th' earneſt boteman:* but the 2d quarto and the Folios, read as we have printed it: and the alteration I make no queſtion is the poet's own. —*That th' utmoſt ſandy* breach *they ſhortly fetch.* What is made by the breaking in of the ſea, they call a *Breach: They fetch,* they come up to, they arrive at. None of the books read, *Beach.*

XXII.

The waves come rolling and *the billowes rore.*] I cannot find in any of the editions any variation. However I am inclined to believe the poet wrote,

The waves come rolling on, the billowes rore
Outrageouſly.—

The verſe by this reading, ſo very little changed, has much more ſtrength; but the connective particle debaſes it.

XXIII.

Such as dame Nature ſelf mote feare to ſee,
Or ſhame—] Such as Nature herſelf might fear to ſee, or might take ſhame to herſelf that ever ſuch monſtrous productions eſcaped her. Compare Boyardo, Orl. Innam. pag. 143. Berni, L. ii. C. 13. St. 58, 59. 60. From Boyardo, Arioſto took what he ſays of the Witch Alcina, Canto 6. St. 36, 37.—'Tis impoſſible for the reader to have any idea of theſe monſtrous appearances from any other authors, but ſuch as are fond of ſtrange and miraculous ſtories: in vain will he look into Oppian, or into his Dictionaries and Lexicons: I have found the books which Spenſer conſulted; which were Olaus Magnus, and Geſner.

I. *Spring-headed hydres.* i. e. Hydras with heads ſpringing or budding forth from their bodies. Geſner, pag. 459.

II. *Sea-ſhouldring whales:* whales that ſhouldered on the ſeas before them.

III. *Great Whirlpooles:* See Geſner, pag. 216. **Whirlpoole** *ab Anglis dictus cetus balæna eſt—Videtur à vorticibus, quos turbinis inſtar in aquâ excitat, nomen habere—Nec alius puto piſcis eſt ille quem* **horlopole** *vocitant Angli, &c.* Skinner. In Geſner, pag. 119. and in Olaus Wormius, there is a print of a monſtrous whale, which the ſailors take for an iſland and fix their anchors in his ſkinny rind. This print Milton had in his mind, when he wrote the ſimile in B. i. ver. 203. *Canſt thou draw out* Leviathan *with an hook?* In the margin, *a whale, or a whirlpool.* Job xli. 1.

IV. *Bright Scolopendraes armd with ſilver ſcales.* See Geſner, pag. 839.

V. *Mighty Monoceros with immeaſured tayles.* The verſe is *immeaſured.* 'Tis not agreeable to Spenſer's manner to ſay *Monoceroſſes.*

Mighty Monoceroſſes with immeaſurd tayles.

This ſea-fiſh the Greeks called Μονοκέρως, the ſea-unicorn. But you muſt turn to Geſner, pag. 208. to know what fiſh Spenſer meant.

VI. *The dreadful fiſh that hath deſerv'd the name of death, and like him lookes in dreadfull hew.*] The *Mors*, or **Morſz** deſcribed by Olaus Wormius, and Geſner, pag. 210. In the ſame figure is the Zifius, or Ziphius, and the *Mors*. See pag. 211, 212. You muſt not conſult your common dictionaries; theſe are all monſters.

VII. *The grieſly Waſſerman that makes his game,*
The flying ſhips with ſwiftneſs to purſue.]

Waſſernix *dæmon aquaticus.* Wacht. See Geſner, pag. 439, &c. *Eſt inter beluas marinas homo marinus, eſt et Triton,* &c. and pag. 1000. '*Tritonem Germani vocare poterant* **ein waſſerman, ein Seeman** *i. e. aquatilem vel marinum hominem.*

VIII. *The horrible Sea-Satire,* &c. See Geſner, pag. 1001. *Pan vel Satyrus marinus.*

IX. *Huge Ziffius,* ſee above from Geſner, pag. 210. Xiphias is the Sword-fiſh: but Spenſer's fiſhes ſwim not in our ocean, nor are to be found in any books, but in Olaus Wormius, and Geſner, and ſuch relaters of monſtrous ſtories.

X. *And greedy Roſmarines with viſages deforme.* See Geſner, pag. 210. *Roſmarus bellua marina,* &c.

XXV.

Be but as bugs to fearen babes withall,] compare Taſſo, xiii. St. 18. The ſame expreſſion frequently occurs.

And do you tell me of a woman's tongue—
Tuſh, tuſh, fear boys with bugs.
Shak. Tam. of a Shrew, Act. I.

Right as the humour of melancholye
Cauſith many a man in ſlepe to crye,
For fere of beris, or of bolis blake,
Or ellis that blacke buggys *wol him take.*
Ch. pag. 169. Urrys Edit.

Some Editions read the laſt verſe thus,

Or elſe that black devils *woll him take.*

But this reading is only an interpretation: *bugs*, bugbears. See Junius.

XXVI.

And draw from on this iourney to proceede.] And to draw us from proceding on this journey; a Greciſm, *from to proceede,* ἀπὸ τοῦ προβῆναι.

XXVII.

That through the ſea the *reſounding plaints did fly:*] So the two old quarto Editions, of the higheſt authority, we muſt read then,

That through the ſea th' reſounding *plaints did fly.*

See note in B. iii. C. 7. St. 5. The old folio authorizes the reading, which I have admitted into the context: but I queſtion its authority in this place; and wiſh now I had printed it otherwiſe.

XXVIII.

For ſhe is inly nothing ill apayd,] Chaucer in the Merchants Tale.

I pray you that you be not ill apaid.

i. e. diſſatisfyed. Lidgate in the ſtory of Thebes, Part III. fol. 374.

Whereof the women thriſt [read, *triſt*] *and* evil apaide.

i. e. ſad and diſcontented. Milt. xii. 401.

So onely can high juſtice reſt apaid.

i. e. ſatisfied.

XXX.

And now they nigh approched to the ſted
Whereas thoſe mermayds dwelt:—]

Jamque adeo ſcopulos Sirenum advecta ſubibant
Difficiles quondam, multorumque oſſibus albos.
Virg. v. 864.

Compare Apollonius, Argon. iv. 891, &c. But let us hear Homer, where Circe thus inſtructs Ulyſſes concerning his voyage, Odyſſ. xii.

Next where the Sirens dwell, you plow the ſeas,
Their ſong is death——
Fly ſwift the dangerous coaſt——

Ulyſſes relates his adventure with the Syrens, ver. 201.

And lo! the Siren ſhores like miſts ariſe.
Sunk were at once the winds; the air above,
And waves below at once forgot to move—
While to the ſhore the rapid veſſel flies,
Our ſwift approach the Siren quire deſcries;
Celeſtial muſic warbles from their tongue,
And thus the ſweet deluders tune the ſong.

O ſtay, O pride of Greece! Ulyſſes ſtay:
O ceaſe thy courſe and liſten to our lay.
Bleſt is the man ordaind our voice to hear,
The ſong inſtructs the ſoul, and charms the ear.
Approach, thy ſoul ſhall into raptures riſe:
Approach, and learn new wiſdom from the wiſe:
We know whate'er the kings of mighty name
Atchiev'd at Ilion in the field of fame;
Whate'er beneath the ſuns bright journey lies.
O ſtay, and learn new wiſdom from the wiſe.

Sandys in his travels, pag. 251. mentions his arrival at the promontory of Minerva: deſcribed by Seneca, Ep. 77.

Alta procelloſo ſpeculatur vertice Pallas.

‘Where ſtood a renowned Athenæum flouriſhing in ſeveral excellencies of learning and eloquence. Inſomuch as from hence grew the fable of the Sirens (fained to have inhabited hereabout) who ſo inchaunted with the ſweetneſſe of their ſongs and deepneſs of their ſcience: of both, thus boaſting to Ulyſſes,

‘*Hither thy ſhip (of Greeks thou glory) ſtere—*

‘But after that theſe ſtudents had abuſed their gifts to the colouring of wrongs, the corruption of manners, and ſubverſion of good government, the Sirens were fained to have been transformed into monſters, and with their melody and blandiſhments to have inticed the paſſenger to his ruin: ſuch as came hither conſuming their patrimonies, and poiſoning their virtues with riot and effeminacy.’

By the Sirens are imaged ſenſual pleaſures, hence Spenſer makes their number five: but the poets and mythologiſts as to their number vary. I refer the curious reader to the Schol. on Hom. Od. μ′ ver. 39. to Hyginus, in Præfat. *Ex Acheloo & Melpomene Sirenes, &c.* And Fab. cxli. to Natales Comes, Lib. vii. Cap. xiii. and to Barnes, Eurip. Helen. ver. 166.] Authors vary concerning the reaſon of their transformation, as well as in what that transformation conſiſted.

Vobis, Acheloïdes, unde
Pluma pedeſque avium, cum virginis ora geratis?
Ov. Met. v. 552

They were companions of Proſerpina, and when ſhe was taken away by Pluto, they through grief, and at their own requeſt, were thus transformed. Compare Claud. de rapt. Proſerp. iii. 254. But Natales Comes tells us, that by the perſuaſion of Juno they had the impudence to challenge the Muſes, who plucked their wings for them. See Suidas in Ἄπτερα, and Pauſanias in Boeoticis. Auſonius mentions this ſtory of the Sirens contending with the Muſes, Edyll. ii. *Gryphus ternarii numeri.*

Tres in Trinacria Siredones: omnia terna:
Tres volucres, tres ſemideae, tres ſemipuellae:
Ter tribus ad palmam juſſae certare Camaenis
Ore, manu, flatu: buxo, fide, voce canentes.

What idea the ancients had of the figure of theſe Sirens may be known, not only from the deſcriptiom of them in the poets and mythologiſts, but likewiſe from *Fabret: ad Column. Traj.* which the reader may likewiſe ſee in Drakenborch's Edition of Silius Italicus, pag. 587. where the three Sirens are inchanting Ulyſſes with their muſick, who appears (as he is paſſing by) bound to the maſt of the ſhip. I would refer likewiſe to *Spanh. de Præſtantiâ et Uſu Numiſm. Antiq.* p. 251. theſe poetical beings have the feet of birds, and the upper parts of a virgin. But ſhould you aſk why did not Spenſer follow rather the ancient poets and mythologiſts, than the moderns in making them Mermaids? My anſwer is, Spenſer has a mythology of his own: nor would he leave his brethren the romance writers, where merely authority is to be put againſt authority. Boccace has given a ſanction to this deſcription. Geneal. Deorum. Lib. vii. Cap. 20. Let me add our old poets, as Gower, Fol. x. 2. and Chaucer, Rom. of the Roſe, ver. 680. Voſſius has followed it too, *Sirenes dicebantur tria marina monſtra, quorum unumquodque, ut Horatii verbis utar,*

Deſinit in piſcem mulier formoſa ſuperne.

See Voſſ. Etymolog. in V. Sirenes.

But th' upper halfe their hew retayned ſtill,
And their *ſweet ſkill*—

i. e. And they retained their ſweet ſkill—*They* is often omitted in Spenſer: 'tis elliptically expreſſed. See note on B. ii. C. 11. St. 1.

Virginei vultus et vox humana remanſit.
Ov. Met. v. 563.

The worldes ſwert in—ſo 'tis ſpelt in the old bookes. G. Dougl. likewiſe ſpells it *in*.

This is the port of reſt—

Perhaps he borrowed this from Taſſo, xv. 63. as the former part from Homer.

Queſto è il porto del mondo, e qui il riſtoro
De le ſue noie, e quel piacer ſi ſente—

XXX.

And did like an half theatre fulfill.] i. e. *And did fulfill*, or compleat the whole, like to an amphitheatre. This is taken from the famous bay of Naples, deſcribed by Virgil, i. 163. imitated by Taſſo xv. 42. See Addiſon's Travels. *Fulfill*, is not to be altered, but explained. Job. xxxix. 2. *Canſt thou number the months that they* FULFILL? i. e. compleat.

XXXV.

When ſuddenly a groſs fog overſpread—] 'Tis plain that during the whole voyage of this knight, and his ſober conductor, our poet had in view the voyage of Ulyſſes; eſpecially the xiith book of Homer's Odyſſey, where the wiſe hero meets with the adventures of the Sirens, Scylla, and Charybdis; ſoon after follows his ſhipwreck, and his arrival at the iſland of Calypſo.

Paſt ſight of ſhore, along the urge we bound,
And all above is ſky, and ocean all around:
When lo! a murky cloud the thund'rer forms
Full o'er our heads, and blackens heaven with ſtorms.
Night dwells o'er all the deep———
Hom. Od. xii. 473.

Eripiunt ſubito nubes caelumque diemque
Teucrorum ex oculis: ponto nox incubat atra.
Virg. i. 92.

That all things one and one as nothing was—

There was one blot of nature's works. *Unus erat toto naturae vultus in orbe.* Ov. Met. i. 6. *Jam color unus ineſt rebus.* Faſt. iv. 489.

XXXV.

For tombling,] i. e. leaſt they ſhould tumble.

XXXVI.

The ill-faſte owle—] The ill-faced owl. — *The ſtritch*, The ſcrietch-owl, *στρὶγξ, ſtrix.*—*The helliſh harpyes, prophets of ſad deſtiny:* The poets call the harpyes dogs of Jupiter, infernal furies, miniſters of divine vengeance. Virgil places them in hell, vi. 289. *prophets of ſad deſtiny*, obſcenae volucres, iii. 262. And *Celaeno* he calls *Infelix vates*.

XXXVII.

About them flew, and fild their ſayles with feare.] And filled their ſailes with fearful objects.

—*lo where does appear*

The ſacred ſoile. i. e. the inchanted ſoil: as *Sacro* is uſed by the Italian poets: or curſed, abominable; for he calls it *the curſed land*, B. ii. C. 1. St. 51.

XXXIX.

Ere long they heard an hideous bellowing
Of many beaſts—] Spenſer, I believe, had in his eye the coaſt of Circe, as deſcribed by Virgil, vii. 15.

Now near the ſhelves of Circes ſhores they run,
(Circe the rich, and daughter of the ſun)
A dangerous coaſt—
From hence we heard, rebellowing to the main,
The roars of lyons that refuſe the chain,
The grunts of briſtled boars, the groans of bears,
And herds of howling wolves—
—*which Circes power*
With words and wicked herbs from human kind
Had alterd, and in brutal ſhapes confind.

The reader may compare at his leiſure Hom. Od. x. where Ulyſſes lands at the Circean promontory in Italy, and viſits the palace of Circe. Never was a ſtory better ſuited for poetry; as it is both wonderful and entertaining, and the allegory inſtructive—I believe too our poet had Ovid in his eye, Met. xiv. 255.

Mille lupi, mixtaeque lupis urſaeque leaeque
Occurſu fecere metum: ſed nulla timenda;
Nullaque erat noſtro factura in corpore vulnus:
Quin etiam blandas movere per aëra caudas.

XL.

Such wondrous powre did in that ſtaff appeare
All monſters to ſubdew to him that did it beare.] The man who prudently and temperately rules his appetites and paſſions, i. e. who has *this Palmers ſtaff*, or the *Moly*, which Mercury gave to Ulyſſes, will never be haunted by vain illuſions, nor be made a beaſt by ſenſual inchantments.— The ſame kind of charmed ſtaff Ubaldo bore when he went to the palace of Armida. See Taſſo. xiv. 73. xv. 49. This ſtaff has the virtues of the rod of Mercury, deſcribed by Virg. iv. 292.

XLI.

And Orcus tame, whom nothing can perſuade.] ᾽Αλιτάνευτος ᾽Αμείλιχος.

Victima nil miſerantis Orci. Horat. ii. Od. 3.

XLII.

Whereas the bowre of bliſſe was ſituate;
A place pickt out by choice of beſt alyve.] From the beſt of any in being. This *Bowre of bliſſe* is mentioned above, B. ii. C. 1. St. 51. B. ii. C. 5. St. 27.

XLIII.

Goodly it was encloſed round about,
As well their entred gueſtes to keep *within,*
As thoſe unruly beaſts to hold *without*] Theſe words ſeem ſhuffled out of their places, which is an errour that has been already remarked. In the laſt verſe the impropriety might eaſily be avoided by making the words change places,

As well their entred gueſts to hold *within,*
As thoſe unruly beaſts to keep *without.*

XLIII. XLIV. XLV.

The Gate.] If the reader will take the trouble, or pleaſure, to compare the deſcription which Taſſo has given of the palace of Armida, he will ſee how, in many particulars, our poet borrows, and how he varies. The Gates (ſays the Italian poet) were of ſilver, on which were wrought the ſtories of Hercules and Iole, of Antony and Cleopatra,

Suelte nuotar le Cicladi direſti
Per l'onde, e i monti co i gran monti urtarſi.

The Ciclades ſeemd to ſwim amid the maine,
And hill gainſt hill, and mount gainſt mountain ſmote.

Pelago credas innare *revulſas*
Cycladas, aut montes concurrere montibus altos.
Virg. viii. 685.

Spenſer deſcribes the expedition of Jaſon, and his amours with Medea,

Ye might have ſeene *the frothy billows fry*
Under the ſhip—

Milton has this very expreſſion, with the very ſame figure, in his deſcription of the Fool's Paradiſe, iii. 489.

Then might ye ſee
Cowls, hoods, and habits, with their wearers, toſt
And fluttered into rags.

which is the ſame manner of addreſs as Virgil uſes, *Migrantes cernas.* iv. 401. *credas innare.* viii. 685. So the great father of all poetical diction addreſſes in the ſecond perſon, *you would ſay,* i. e. *any one then preſent would have ſaid,* &c. φαίης κὲν ζάκοτόν τινα ἔμμεναι, Il. γ′ 220. Here was deſcribed likewiſe the murdered Abſyrtes, whom his ſiſter Medea tore limb from limb, and ſcattered them in various places, that her father might be ſtopt in his purſuit after her, whilſt he was employed in gathering the mangled and diſperſed limbs of his ſon. This ſtory he alludes to, by *the boys blood therein ſprent:* and not to her murdering her own ſons; whom likewiſe ſhe ſlew, when with her inchanted preſent ſhe burnt her rival Creuſa. This preſent was, as ſome ſay, a nuptial crown; others, a wedding robe: *Coronam ex venenis,* Hyginus Fab. xxv. τῇ γαμȣμένῃ πέπλον μεμαγμένον φαρμάκῳ ἔπεμψε, ſays Apollodorus, Lib. i.

Cum palla, tabo munus imbutum, [φαρμάκῳ μεμαγμένον] *novam*
Incendio nuptam abſtulit.
Horat. Epod. v.

This will explain our poet in his difficult manner of expreſſing himſelf,

And otherwhiles with gold beſprinkled,
That ſeemd th' enchanted flame, which did Creuſa wed,

In other places the ivory was ſo mixed and beſprinkled with the gold, that it ſeemed like the very enchanted flames, *which did* WED, as it were *Creuſa.* The enchanted robe ſent to her on her *wedding* day, burnt her and her palace: ſo that the *flames,* and not Jaſon, *did* WED *her.*

XLVII. XLVIII. XLIX.

GENIUS.] This Genius is not that celeſtial power that has charge over us—Ἐπίτροπος, μυςαγωγὸς τȣ̃ βίȣ. See notes on Arian, Epict. pag. 47.

Απαντι Δαίμων ἀνδρὶ συμπαραςάτεῖ·
Ἐυθὺς γενομένῳ, μυςαγωγὸς τȣ̃ βίȣ. Menander.

Μυςαγωγὸς, is very elegantly applied by Menander: this Genius is the guide, the conductor, as the initiated had their Μυςαγωγός. Nor is it that Socratic Genius — προσημαίνων ἅτε δέοι καὶ ἃ μὴ δέοι ποιεῖν. Xen. ἀπομ. βιϐ. δ′. κεφ, ή. Ο δὲ γέρων—Δάιμων καλεῖται· προςάττει δὲ τοῖς ἐισπορευομένοις, τί δεῖ ἀυτȣ̀ς ποιεῖν, ὡς ἂν ἐισέλθωσιν ἐις τὸν βίον. Cebes. *Unicuique noſtrum paedagogum dari deum,* &c. Senec. Epiſt. 110.—Not that Genius THAT IS OURSELFE. Apul. de Deo Socrat. *Nam quodam ſignificatu et animus humanus, etiam nunc in corpore ſitus, Daemon nuncupatur.* The Stoics call the Mind, ſometimes the governing power, ſometimes Daemon, God, &c. ὁ δάιμων ὃν ἑκάςῳ προςάτην καὶ ἡγεμόνα ὁ Ζεὺς ἔδωκεν ἀπόσπασμα ἑαυτȣ̃ [*divinae particula aurae,* Horat.] ȣ̃τος δέ ἐςιν Ο ΕΚΑΣΤΟΥ ΝΟΥΣ ΚΑΙ ΛΟΓΟΣ Marc. Anton. L. iv. S. 27. ὁ ἑκάςȣ νȣ̃ς θεός. M. Anton. xi. 26. Servius Virg. G. i. 302. *Genium dicebant antiqui naturalem deum uniuſcujuſque loci, vel rei, aut hominis.*

This Genius they called *Agdiſtes.* A deity of this name is mentioned by Strabo, Pauſanias, and Arnobius. For a more particular account the reader may conſult Rob. Steph. in V. *Agdiſtis.* Heſychius in V. Ἄγδιϛις. with the notes of the late learned Editor. And Sponius (Miſcell. Erudit. Antiq. pag. 97.) on the following inſcription:

ΜΗΤΡΙ ΘΕΩΝ ΑΓΓΙΣΤΕΙ ΑΜΕΡΙΜΝΟΣ ΟΙΚΟΝΟΜΟΣ
ΤΗΣ ΠΟΛΕΩΣ ΕΥΧΗΝ.

But Spenſer had before him Natales Comes, *De Genio.* L. iv. C. iii. as the learned author of the remarks on Spenſer likewiſe obſerved. *Hic* Genius *ſine faeminae congreſſu è ſemine Jovis in terram per ſomnum profuſo natus eſſe dicitur, figurâ quidem humanâ, ſed ambiguo ſexu, quem poſtea* AGDISTEN *appellarunt.*

But this other was an evil Genius, an ill Dæmon, Δάιμων κακὸς, Δάιμων ἕτερος. A GENIUS OF THE PLACE, and proper to the place.

Incertus GENIUMNE LOCI, *famulumne parentis*
Eſſe putet. Virg. v. 95.

GENIUMQUE LOCI, *primamq; deorum*
Tellurem, Nymphaſq; et adhuc ignota precatur
Flumina. Æn. vii. 136.

Ancient inſcriptions frequently mention *the Genius of the place: or the tutelar Genius,* &c.

DEO. TVTEL.
GENIO. LOCI.
Gruter, pag. 105.

They worſhiped this God Genius, with libations of wine, and with garlands of flowers. So Natales Comes, L. iv. C. iii. *Huic Genio cum ſacra fierent flores complures humi ſpargebantur, vinumque illi in pateris offerebatur.*

Tellurem porco Sylvanum lacte piabant,
FLORIBUS ET VINO GENIUM.
Hor. ii. Epiſt. i. 143.

Vinoq; diurno
Placari Genius feſtis impune diebus.
Art. Poet. ver. 210.

Ipſe ſuos Genius adſit viſurus honores,
Cui decorent ſanctas mollia ſerta comas
Tibull. L. ii. Eleg. ii.

Funde merum Genio. Perſ. ii. 3.

Hence Spenſer,

With diverſe flowers he daintily was deckt,
And ſtowed rownd about, and by his ſide
A mighty mazer bowle of wine was ſet,
As if it had to him bene ſacrifide.

XLIX.

And overthrew his bowle—And broke his ſtaffe]—If the reader will compare this 12th Canto with Milton's Maſk, he will plainly perceive that Milton has enriched his poem with many borrowed ornaments. The attendant Spirit, in the habit of the ſhepherd Thyrſis, is the good Genius; that celeſtial, protecting power; guardian, and myſtagogue of life. See St. 57. He gives the following account of the inchanter Comus, ſon of Bacchus and Circe, viz. that he offers to every traveller his orient liquor in a cryſtal glaſs,

Soone as the potion works, their human count'nance
(Th' expreſs reſemblance of the gods) is chang'd
Into ſome brutiſh form of wolf, or bear,
Or ounce, or tiger, or hog, or bearded goat;
All other parts remaining as they were:
And they, ſo perfect in their miſery,
Not once perceive their fowle disfigurement,
But boaſt themſelves more comely than before,
And all their friends, and native home forgett.
To roll with pleaſure in a ſenſual ſtie.

[In tranſcribing theſe verſes I have added *or,* and changed *is* into *in:* but I know not whether any old copies warrant theſe corrections.] Compare St. 87. where the hoggiſh Gryllus chooſes to be ſtill a hog; and ſee how finely Sir Guyon reflects on his beaſtly choice.—Comus ſays,

—when the dragon womb
Of Stygian darkneſs ſpits her thickeſt gloom,
And makes one blot *of all the air.*

Spenſer, St. 34. Speaking of a groſs fog,

That all things one, and one as nothing was,
And this great univerſe ſeemd one confuſed mas.

In St. 39,

Ere long they heard a hideous bellowing
Of many beaſts—

So Milton,

He [Comus] *and his monſtrous rout are heard to howl—*

The Palmer with his virtuous ſtaff defeats all monſtrous apparitions and alluſions,

His mighty ſtaff, that could all charms defeat.

This ſtaff has the power of Moly, which Mercury gave Ulyſſes, and of Haemony, which the guardian Spirit gave to the two Brothers.—The deſcription of this ſacred amulet is in Hom. Od. x. 304. and in Ovid. Met. xiv. 291.

The attendant Spirit adviſes the two Brothers to break Comus's glaſs,

And ſhed the luſcious liquor on the ground.—
But ſeize his wand—

Accordingly the Brothers ruſh in upon the inchanter with ſwords drawn, they wreſt his glaſs from him, and break it againſt the ground —But in the hurry they forgot to ſeize the inchanter and his potent wand, becauſe without his rod REVERS'D.

And backward mutters of diſſevering power
We cannot free the lady—

This Milton tranſlated from Ov. Met. xiv. 300. where the companions of Ulyſſes are reſtored to their ſhape,

Percutimurque caput CONVERSAE *verbere virgae;*
Verbaq; dicuntur dictis contraria verbis.

Sir Guyon overthrew the bowle of the wicked Genius, and broke his ſtaff. St. 49. and likewiſe breaks the cup which the inchantreſs Exceſſe offers, St. 57. Great maſters borrow, and what they borrow they make their own: little wits ſteal, and make an unnatural kind of mixture by their ſtealth. When Spenſer borrows from Arioſto and Taſſo; and when Milton borrows from Spenſer; 'tis not poverty puts them upon borrowing, but a love of imitation, and a deſire of rivalſhip.

LI.

Therewith *the heavens*—] So the 1ſt quarto; but rather with the 2d quarto and Folios, we ſhould read, *Thereto.*

LII.

More ſweet and holeſome then the pleaſaunt hill
Of Rhodope, on which the nimphe, that bore
A gyaunt babe, herſelf for griefe did kill;
Or the Theſſalian Tempe, where of yore
Fayre Daphne Phoebus' hart with love did gore;
Or Ida, where the gods lov'd to repayre,
Whenever they their heavenly bowres forlore;
Or ſweet Parnaſſe, the haunt of Muſes fayre;
Or Eden ſelfe, if ought with Eden mote compayre.

When Sir Guyon and the Palmer had paſſed the gate, kept by the wicked Genius, and were now entred *A large and ſpacious plaine*, they are entertained with fine proſpects, ſerene ſky, &c. Let the reader at his leiſure compare St. 50, 51. with Taſſo, xv. St. 53, 54.—*More ſweet than the pleaſaunt hill of Rhodope*—Not Rhodope the *hiſtorical*; but the *poetical* Rhodope, when Orpheus ſung upon its head, and made all the trees of the creation to repair to his inchanting lyre. Such *Rhodope* as is deſcribed by Ovid, Met. x. 86, &c.

Quicquid in Orpheo Rhodope ſpectaſſe theatro
Dicitur. Mart. Spect. xx.

On which hill (ſays Spenſer) the nymph, that bore a giant babe, killed herſelf for grief.—The ſtory told by Plutarch. de Fluviis, pag. 23. and alluded to by Ovid. Met. vi. 87. is as follows: That Hæmus and Rhodope, both begotten by one father, and both in love with each other, called themſelves Jupiter and Juno; for which arrogance they were transformed in thoſe Thracian mountains, which bear their names. Rhodope is ſaid to have born a ſon by Hæmus, named Hebrus. See Servius on Virg. i. 317. And to have had a *gyant-babe* by Neptune, named Athos. The poet poceeds and ſays that this plain was more pleaſant *than Theſſalian Tempe.* See a deſcription of this beautiful place in Ælian, L. iii. C. 1. The famous river Peneus runs through Tempe, whoſe banks being covered with laurel, gave occaſion for the ſtory of Daphne; [which is Greek for the laurel] who they ſay was the daughter of Peneus, and changed into the beloved tree of the God of the poets.—*Or than Ida, where the gods loved to repair:* Jupiter often reſorted to mount Ida; the three goddeſſes likewiſe paid here their viſit to Paris.

LIII.

But paſſed forth, and LOOKT ſtill forward RIGHT.] Boeth. Metr. iv.

Fortunamque TUENS *utramque* RECTUS
Invictum potuit tenere vultum.

Rectos oculos tenet ſapiens. Seneca. ὀρθοῖς ὄμμασι ϐλέπων.

LIV.

Archt overhead with an embracing vine—] Compare this with the deſcription of Calypſo's grotto in Homer's Odyſſey.

LV.

Under that porch a comely dame—] Obſerve the ſuſpenſe: you are told who this dame is, St. 58. *Whereat Exceſſe*—Perhaps he had this picture from Cebes; Ἀπάτη is placed near the porch where mankind enter into life: πεπλασμένη τῷ εἴδει, ϗ πιθανὴ φαινομένη, ϗ ἐν τῇ χειρὶ ἔχȣσα ποτήριον τί. *ficto vultu, argutâque ſpccie, et manu poculum quoddam tenêns.*

Thereof ſhe us'd to give to drink to each
Whom paſſing by ſhe happened to meet.

τȣ̀ς εἰσπορευομένȣς εἰς τὸν ϐίον ποτίζει τῇ ἑαυτῆς δυνάμει. *iis qui in vitam ingrediuntur, facultatem ſuam propinat [nempe errorem et ignorantiam.]*

LVIII.

LVIII.

There the moſt dainty paradiſe—] The beauties of this inchanted iſland riſe upon your ideas, according to their various compartments or diviſions: this is Paradiſe — ſuch as Milton deſcribes, iv. 214, &c. The gardens of Venus, deſcribed by Claudian, Nupt. Hon. & Mariæ. ver. 49, &c. The gardens of Alcinous, by Hom. Od. ή. 112. But above all the garden of Armida, as deſcribed by Taſſo, xvi. 9, &c.

In lieto aſpetto il bel giardin s'aperſe—

Here was all that variety, which conſtitutes the nature of beauty: hill and dale, lawns and cryſtal rivers, &c.

And that which all faire works doth moſt aggrace,
The art, which all that wrought, appeared in no place.

Which is litterally from Taſſo, xvi. 9.

E quel, che'l bello, e'l caro accreſce à l'opre,
L'arte, che tutto fa, nulla ſi ſcopre.

St. 59. is likewiſe tranſlated from Taſſo, xvi. 10. And if the reader likes the comparing of the copy with the original, he may ſee many other beauties borrowed from the Italian poet. —The Fountain, St. 60. with the two bathing damſels, are taken from Taſſo, xv. St. 55, &c. which he calls, *Il fonte del riſo.* — St. 58. *Due donzellette garrule e laſcive.*—But let us not overlook the expreſſions, St. 60. *Moſt goodly it with* curious ymageree *was over-wrought* — So the two quartos: but the Folio 1609, *with pure imagaree*; which is altered for the ſake of the verſe. But 'tis plainly thus to be red,

— *with curious imag'ree.*

St. 63. *Their fleecy flowres they* fearfully *did ſteepe.* This is altered in the 2d quarto and Folio 1609, into *tenderly*. St. 63. *Thence to defend the ſunny beames*, i. e. to keep off. Virg. Ecl. vii. 47. *Solſtitium defendere.* Horat. i. Od. 17. *defendere aeſtatem.* So the Italians uſe, *difendere*; the French, *defendre.* Chaucer has *defended* forbidden; Milt. xi. 86. *that* defended *fruit*, i. e. forbidden. —St. 64. *And each the other* from to riſe *reſtraine*, i. e: from riſing, a Greciſm, ἀπὸ τȣ̃ ἀναϛῆναι.

The whiles their ſnowy limbs as through a vele,
So through the cryſtal waves appeared plaine.

From Taſſo, xv. 59.

E'l lago à l'altre membre era un bel velo.
—*Sed prodidit unda latentem;*
Lucebat totis quum tegeretur aquis.
Mart. iv. Epigr. 22.

Feminum lucet ſic per bombycina corpus.
viii. Ep. 68.

His limbs appear more lovely through the tide:
As lilies ſhut within a cryſtal caſe
Receive a gloſſy luſtre from the glaſs.
Addiſon, Ovid. Met. iv.

LXV.

As that faire ſtarre—] This is tranſlated from Taſſo, xv. 60. So are the three following ſtanzas.— Fairfax in his tranſlation had plainly Spenſer before him. —I will refer my reader to Taſſo and Fairfax, and ſave myſelf the trouble of meerly tranſcribing.

LXX.

Birds, voices, inſtruments, WINDES, *waters, all agree.*] Obſerve here a beauty, not unknown to ancient poets, and thoſe who copy from them; which is to bring together in a heap ſeveral images, and then to ſeparate them. See note on B. ii. C. 6. St. 13. and ſee Cerda's note on Virg. G. iv. 339. All theſe images are ſeparated and diſtinctly noted in the following ſtanza: perhaps as 'tis written *windes* in this ſtanza, where the images are collected, we ſhould read likewiſe *windes* in the following ſtanza, where the images are ſeparated.

Now ſoft, now loud, unto the windes did call;
The gentle warbling windes *low anſwered to all.*

But all the copies read *wind*. Let the reader compare this with Taſſo, xvi. 12.

LXXIII.

Or greedily depaſturing delight;
And oft declining downe with kiſſes light,
For feare of waking him his LIPS *bedewd,*
And through his humid EYES *did ſucke his ſpright*—]

This picture is copied from Armida's behaviour to Rinaldo. See Taſſo xiv. 66. xvi. 17.— The new lover was now in a ſlumber and SHE
" Leaning half-rais'd, with looks of cordial love
" Hung over him enamour'd—

Greedily depaſturing delight:

Atque ita ſuſpiciens tereti cervice repoſta,
Paſcit amore avidos inhians in te, dea, viſus.
Lucret. i. 37.

Depaſturing is a word of our poet's coining: *avide depaſcens. Delicias—avidos depaſcens amore vultus.* Taſſo xvi. 19. *E i famelici ſguardi avidamente In lei paſcendo*—

And through his humid EYES *did ſucke his ſpright.*

Eque tuo pendet reſupini SPIRITUS ORE.

Not through his humid *eyes*, but through his humid *lips* ſhe ſucked his breath and ſpright: which was an old cuſtom of receiving the departing breath of their friends; ſo ſhe of her lover *dying* with love.

—Extremus ſi quis ſuper halitus errat
ORE *legam*. Virg. iv. 684.

Let us then ſuppoſe the words ſhuffled out of their places, a frequent error in the printing of this book; and then how eaſy 'tis to reduce theſe verſes into order and good ſenſe?

And oft inclining downe with kiſſes light,
For feare of waking him, his EYES *bedewd;*
And through his humid LIPS *did ſucke his ſpright.*

Lightly kiſſed his eyes, leaſt ſhe ſhould wake him: and ſucked his ſpright through his humid lips.—I think this correction proves itſelf: but we never alter the context; keeping all our corrections in the notes, and leaving them to the reader's determination.

LXXIV. LXXV.

The whiles ſome one did chaunt—] The following ſong is tranſlated from Taſſo, xvi. 14, 15. where he makes a ſtrange bird ſing in a human voice. Spenſer did very right I think, to leave his Italian maſter in this circumſtance.--Perhaps Taſſo had the following Epigr. in view, pag. 122. Edit. Steph.

Τὸ ῥόδον ἀκμάζει βαιὸν χρόνον· ἢν δὲ παρέλθῃ [*lego* παρέλθῃς]
Ζητῶν εὑρήσεις οὐ ῥόδον, ἀλλὰ βάτον.

Roſa viget brevi tempore: ſi vero illud breve tempus *præterrierit* [lego, *ſi vero tu præterieris*]
Quærens invenies non roſam ſed rubum.

Lo ſee ſoone after how ſhe fades and falls away!
Gather the roſe of love whilſt yet is time
Whilſt loving thou mayſt loved be with equal crime.

i. e. Whilſt loving thou mayſt be *equally* loved; as we have remarked elſewhere.

Στέργετε τοὺς φιλέοντας ἵν' ἢν φιλέητε φιλῆσθε.

Collige virgo roſas, dum flos novus, et nova pubes:
Et memor eſto aevum ſic properare tuum.
Auſon. Idyll. xiv.

LXXVI.

In which they creeping did at laſt diſplay
That wanton lady with her lover loſe,] I wrote in the margin of my book *ſurvay*: as Spenſer would have ſpelt had he ſo written. But the received reading is perhaps right, and the active is uſed in a paſſive ſignification, *they did diſplay*, i. e. they had *diſplaied* before their eyes: or rather, *they did diſplay* each to the other, declared or ſhewed.

LXXVII.

Nor the fine nets, which oft we woven ſee Of ſcorched dew,—] meaning thoſe cobweb kind of exhalations that fly about in hot weather.

LXXVIII.

And her faire eyes, ſweet ſmyling in delight,
Moyſtened their fierie beames, with which ſhe thrild
Fraile harts, yet quenched not; like ſtarry light,
Which ſparckling on the ſilent waves does ſeeme more bright.]

Qual raggio in onda le ſcintilla un riſo
Ne gli humidi occhi tremulo e laſcivo.
Taſſo, xvi. 18.

Adſpicies oculos tremulo fulgore micantes,
Ut ſol à liquidâ ſaepe refulget aqua.
Ov. Art. Am. ii. 721.

LXXIX.

A ſweet regard and amiable grace,
Mixed with manly ſterneſſe, did appeare—
And on his tender lips the downy heare
Did now but freſhly ſpring, and ſilken bloſſoms beare.] This is the very picture of Theagënes in Heliodorus (but the context is corrupted) ἔρασον ἅμα καὶ γοργὸν προσβλέπων—τὴν παρειὰν ἄρτι ξανθῷ τῷ ἰούλῳ περιστέφων. *Amanter et ſeverè ſimul aſpiciens,—genas nunc primum flavâ lanugine veſtiens.* Æthiop. L. vii. pag. 328. All poets (except Milton) are fond of mentioning the firſt budding and ſhow of a beard, the firſt appearances of manhood, as an inſtance of beauty.

Nunc primùm opacat flore lanugo' genas. Pacuvius.

Il bel mento ſpargea de 'primi fiori. Taſſo ix. 81.

So Homer deſcribing Mercury, Il. ώ. 347.

Κούρῳ ἀισυνητῆρι Fεοικὼς,
Πρῶτον ὑπηνήτῃ, τοῦπερ χαριεστάτη ἥβη.

Juveni regio cùm ſe aſſimulârat,
Primùm pubeſcenti, cujus venuſtiſſima pubertas.

πρῶτον ὑπηνήτῃ] ἀρχομένῳ γενειάζειν· ὑπῆναι δὲ καλοῦνται ἀι τρίχες περὶ τὰ χείλη. Schol.

Mr. Pope has very injudiciouſly omitted this in his tranſlation,

A beauteous youth, majeſtick and divine,
He ſeemd; fair offſpring of ſome princely line.

But Virgil did not omit this beautiful circumſtance, who was not confined to the ſtrictneſs of a tranſlator.

Ora puer primâ ſignans intonſa juventâ.
Æn. ix. 181.

Whoſe tender bud to bloſſome new began,
B. ii. C. 8. St. 5.

However Milton omits this ſign of beauty and manhood; for in his Maſk deſcribing the two brothers he ſays, *As ſmooth as Hebe's their unrazord lips.*

And in his deſcription of Adam, iv. 300, "there is no indication (I tranſcribe Dr. Bentley's words) that Adam had a beard: not the "leaſt down or bloſſom on his chin, the firſt acceſs to manhood, which the Greek and Latin "poets dwell on, as the principal part of manly "beauty: and our Spenſer, B. ii. C. 12. St. 79. and B. iii. C. 5. St. 29." I ſhould not omit that in Xenophon's Cyrus, where Gobrias gives an account of his ſon's death, in order to raiſe the pity of Cyrus, he mentions him as juſt beginning to have a beard: ἄρτι γενειάσκοντα τὸν ἄριϛον παῖδα.

LXXXI.

That ſuddein forth they on them ruſht, and threw
A ſubtile net, *which only for that ſame*
The ſkilful Palmer formally did frame.] *A ſubtle net*, is expreſſed from Arioſto, ſpeaking of the Giant Caligorant, who uſed to entrap ſtrangers with a hidden net,

Tanto è ſottil *tanto egli ben l'adatta.*
Orl. Fur. xv. St. 44.

Havea la rete già fatta Vulcano
Di ſottil *fil d'acciar, ma con tal' arte,*
Che ſaria ſtata ogni fatica in vano
Per iſmagliarne la più debil parte,
Et era quella, che già piedi e mano
Havea lagati à Venere et à Marte;
La fe il geloſo, et non ad altro effetto,
Che per pigliarli inſieme ambi nel letto. St. 56.

The hiſtory of this *ſubtle net* is as follows, Vulcan made it to catch, and after being caught to expoſe his wife and Mars: you may read the ſtory in Hom. Od. xviii. and in Ovid. Met. Afterwards Mercury ſtole it to catch his miſtreſs Cloris: he then left it as a preſent to be hung up in the temple of Anubis; and there it hung till Caligorant the giant ſtole it. Aſtolfo having defeated the giant, caught him in his own net, and took the net from him.—Arioſto by Caligorant and his net, had an hiſtorical alluſion to a famous ſophiſt and heretic of his own times, who entangled people in his ſophiſtical nets of falſe logic: this heretic and ſophiſt became an orthodox and uſeful man afterwards, as Caligorant did, when foil'd by his own weapon, and well inſtructed by Aſtolfo. Arioſto's poem (like Spenſer's) is full of hiſtorical alluſions, as well as moral allegories. But I muſt not forget that Arioſto has imaged the giant and net of Caligorant, from the giant Zambardo in Orl. Innam L. i. C. 6.—The Palmer framed this ſubtile net *formally* for this ſame purpoſe. Perhaps we muſt read, *fermerly*, heretofore. But if we keep the old reading, then *formally* may mean according to form, or method, cunningly, deſignedly: *ſecundum formam, modum et artem*: FORMALITER.

LXXXVI.

But one above the reſt in ſpeciall,
That had an hog beene late, hight Grylle *by name,*
Repyned greatly.] *In ſpeciall. Specialmènte.* Eſpecially, particularly.—This Grylle mentioned here is well known even to the Engliſh reader, from the Fables and dialogues of the Archbiſhop of Cambray; his name is characteriſtic of his manners and taſte. γρὺ is the grunting of a hog: οὐδὲ γρὺ, *not ſo much as a grunt*. Ariſtoph. Plut. 17. So γρυζειν, *grunnire*, γρύλλος, *grunnitus*. From the correſpondency of the name to the thing they have ſuppoſed *Gryllus* one of Ulyſſes' crew, and to have been changed into a hog by Circe. As to the difference between Circe and Acraſia, 'tis meerly nominal, the moral is the ſame. We read of Gryllus in the Romance of Palmerin D'Oliva. Part ii. Chap. XLIII. Where Palmerin thus bemoans himſelf, "Never did "Circe deal ſo cruelly with Gryllus, and other "ſoldiers of the wiſe Ulyſſes, as this villanous old hag hath done with me." Let me add Politian. Epiſt. L. i. *Similes mihi* GRYLLO *videntur illi, qui cum Ulyſſe diſputat apud Plutarchum,* [Περὶ τοῦ τὰ ἄλογα λόγῳ χρῆσθαι] *nec ullis adduci rationibus poteſt, ut è ſue rurſus in hominem redire vellet, quem prius ex homine Circe mutaverat in ſuem.* Sir Guyon's reflection is agreeable for him to make upon this hoggiſh choice, "See the "mind of beaſtly man, that hath ſo ſoon for"gotten the excellence of his creation."

In his own image He
Created thee: in the image of God
Expreſs— Milt. vii. 526.

That now he chooſeth with vile difference
To be a beaſt—

i. e. vilely diſtinguiſhing: *pravo diſcrimine.*

THUS are we come to the end of the 2d book. The 1ſt book which we have already examined, was religious; this treats of the foundation of all moral virtue, Temperance.

The connection of this book with the former, is viſible, not only from the whole thread of the ſtory, but from leſſer inſtances. See B. i. C. 12, St. 36. where the falſe prophet is bound, and yet eſcapes, and is now gone forth to trouble Fairy land, whoſe deſtruction will not be accompliſhed, till the throne of the Fairy queen is eſtabliſhed in righteouſneſs, and in all moral virtues. *He* [Archimago] *muſt be looſed a little ſeaſon—He ſhall be looſed out of priſon.*

Compare Revel. xix. 20. xx. 3. with B. i. C. 12. St. 36. And B. ii. C. i. St. 1.—The falſe prophet and deceiver had almoſt by his lies work'd the deſtruction of Sir Guyon and the red-croſſe knight, — B. ii. C. 1. St. 8. The Chriſtian knight was well warned, and well armed againſt his ſubtleties. Our moral knight is now his chief object; who is ſent upon a high adventure by the Fairy queen, to bring captive to her court an inchantreſs named Acraſia, in whom is imaged ſenſual pleaſure or intemperance, ſee C. 1. St. 51.—C. 2. St. 42, 43. —C. 9. St. 9. The various adventures which he meets with by the way, are ſuch as ſhow the virtues and happy effects of temperance, or the vices and ill conſequences of intemperance.

The opening with the adventure of the bloody-handed babe, unites the beginning and end, and is conceived with great art. But I will not repeat the adventures, which lie obvious, and are fully, I hope, explained in the notes.——How opportunely does Prince Arthur appear, the hero of the poem! who is ſeeking the Fairy queen, and by his adventures making himſelf worthy of that *Glory* to which he aſpires. He preſerves the life of Sir Guyon, and afterwards utterly extirpates that miſcreated crew of ſcoundrels, which, with their meagre, melancholy captain, were beſieging the caſtle of Alma.—Shall I guard the reader againſt one piece of poor curioſity? not enviouſly to pry into kitchens, out-houſes, ſinks, &c. while he is viewing a palace: nor to look for moles and freckles, while he is viewing a Medicean Venus. I will venture to ſay, if he finds ſome things too eaſy, he will find other things too hard. *Wiſdom hath builded her houſe, ſhe hath hewn out her ſeven pillars*, Prov. ix. 1. This allegorical houſe is built with ſome ſpoils from the Pythagorean and Socratic writers.—Whilſt the Prince is extirpating the foes of Alma, Sir Guyon ſets forward on his queſt, and attacks the inchantreſs in her own Iſland. And here our poet has introduced, keeping in view his general allegory, all thoſe ſpecious miracles, which Homer, mingling truth with fable, had given a poetical ſanction to long before; as of Scylla and Charybdis, the ſongs of the Syrens, floating Iſlands, men by enchantments and ſenſuality turned into beaſts, &c. which marvellous kind of ſtories Romance writers ſeldom forget. Circe, Alcina, Armida, are all rifled to dreſs up Acraſia.

The characters in this book are the ſage Palmer, the ſober Guyon, the magnificent Prince Arthur, all well oppoſed to the cunning Archimago, and furious Sarazins. Braggadochio and Trompart, are a kind of comic characters. Medina, Alma, Belphœbe, are quite oppoſite to Medina's ſiſters, as likewiſe to Phaedria and Acraſia.

I am thoroughly perſwaded myſelf, that Spenſer has many hiſtorical alluſions, and in this light I often conſider his poem, as well as in that moral allegory, which is more obvious. In the laſt verſe of this book, the Palmer ſays,

But let us hence depart whilſt weather ſerves and wind.

Sir Guyon and the Palmer leave the Iſland of Arcaſia, taking the inchantreſs along with them, whom they immediately ſend to the Queen of Fairy land: they then repair to the houſe of Alma, and join the Briton Prince.

NOTES
ON THE
THIRD BOOK of the FAIRY QUEEN

Containing the Legend of Britomartis, or of Chaſtity.

I.

IT Falls me here to write of Chaſtity,
That fayreſt *vertue*, FAR *above the reſt.*] Our poet addreſſes the Fairy queen in his Introduction to every book; and here his ſubject led him more particularly to ſuch an addreſs; which explains what he ſays below, St. 3.

Yet now my luckleſſe lott doth me conſtrayne
Hereto perforce—

He calls it *luckleſſe lott*, becauſe, apprentice only of the poetical art, he fears to mar ſo divine a ſubject, though "ſhadowing his virgin queen in coloured ſhewes," and now neceſſarily led to treat of her by the nature of his ſubject. Queen Elizabeth was pleaſed with this appellation of *Virgin*; when the Commons of England petitioned her to marry, ſhe told them that ſhe ſhould be well contented if her marble told poſterity, *Here lies a queene, who reigned ſo long, and lived and died a Virgin.* Hence you will ſee the force and elegance of what he ſays, B. iii. C. 5. St. 50, 51. But not to dwell on a thing ſo obvious when hinted at; in whatever ſtile or manner Spenſer choſe to pay his court to Queen Elizabeth, he never would pay it at the expence of truth: when he took up the poet, he did not lay down the philoſopher, in a philoſophical poem too: nor would he ſay, *that Chaſtity was* FAR *above Juſtice*; much leſs *that Chaſtity was* FAR *above all the virtues:* doubtleſs it would be an addreſs ſufficient to his *Virgin Queen*, if he ſaid of Chaſtity,

That fayreſt *vertue*, FAYRE *above the reſt.*

Nay the very turn of the verſe, and the addreſs, require this reading: and I only want authority to print it ſo. Hear what the elegant Romance writer ſays of this female virtue. ἡ δὴ μόνη γυναικείαν ἀρετὴν χαρακτηρίζει ϗ φρόνημα βασίλειον. *quae pudicitia ſola ſanè muliebris virtutis, et animi regii character eſt.* Æthiopic, L. iv. C. 10. This verſe is variouſly printed; for the old quarto reads *The fayreſt vertue*—the 2d quarto and folio's, *That fayreſt vertue.*

I. II.

If pourtrayd it might be by any living art,
But living art *may not leaſt part expreſſe,*
Nor life-reſembling pencill it can paynt,
All were it Zeuxis *or* Praxiteles:
His daedale hand would faile.—In the laſt verſe of the firſt ſtanza, and in the beginning of the ſecond, there is a repetition with a kind of correction; inſtances of which are frequent in our poet. See note on B. i. C. 4. St. 8, 9. and more particularly on B. iii. C. 2. St. 16, 17. The conſtruction ſeems ſomewhat embarraſſed. Zeuxis was a famous painter, and Praxiteles a ſtatuary: ſo that the *life-reſembling pencill* may refer to Zeuxis, and *the living art* to Praxiteles: *Spirantia ſigna*, Virg. G. iii. 36. *Vivos ducent de marmore vultus*, Æn. vi. 848. Nor is it contrary to Spenſer's manner to make in conſtruction *His daedale hand*, refer to *living art*, viz. the artiſt's ingenious hand. *Daedale hand*, i. e. ingenious, cunning hand ἀπὸ τῦ δαιδάλλειν, *artificioſè fingere.*

—ὃς χερσὶν ἐπίςατο ΔΑΙΔΑΛΑ πάντα
Τεύχειν.
Qui manibus ſciebat artificioſa omnia fabricari.
Hom. Il. ί. 60.

Hence the Latin poets: *Daedalatellus*, Lucret. i. 7. and hence Spenſer, B. iv. C. 10. St. 44. *the daedale earth.* Daedala *ſigna*, Lucret. v. 1450. *Daedala*

dala tecta, Virg. G. iv. 179. *O ſtupenda opra, o dedalo architetto!* Arioſt. xxxiv. 53. Hence from his art the ingenious artiſt Daedalus was named. Perhaps Spenſer had Taſſo in view, who has the very ſame expreſſion, Canto xii. 94.

E ſe non fu di ricche pietre elette
La tomba, e da MAN DEDALA *ſcolpita.*

IV.

But if in living colours, and right hew,
Thyſelfe thou *covet to ſee pictured,*
Who can it do more lively or more true,
Then that ſweete verſe, with nectar ſprinckeled,
In which a gracious ſervaunt pictured
His Cynthia.—] The 2d quarto and folio's read *Yourſelfe you covet.*—But I have kept the oldeſt reading that of the 1ſt quarto. So in B. iii. C. 2. St. 3. *Thyſelfe thy praiſes tell*—not, *Yourſelfe your prayſes tell.* And in the Introduction to the 1ſt book, St. 5. *Shed thy faire beames*, not *Shed your faire beames*—He adds, *Then that ſweet verſe with nectar ſprinckeled,*
In which a gracious ſervaunt—

—Volui tibi ſuaviloquenti
Carmine Pierio rationem exponere noſtram,
Et quaſi Muſaeo dulci contingere melle.
Lucret. i. 944.

Pierio liquidam perfundis nectare vocem.
Varro Atacinus.

This *gracious ſervaunt* here mentioned means Sir W. Raleigh, our poet's truly *honoured* friend, ὁ Τίμιος; imaged and ſhadowed in this, as well as in the other books, under the name of *Timias.* And Spenſer in his letter to Sir W. Raleigh ſays he imitated him, 'expreſſing the name of his royal miſtreſs in Belphoebe, whoſe name 'he faſhioned according to Sir W. Raleigh's 'own excellent conceit of Cynthia; Phoebe 'and Cynthia being both names of Diana.' See B. iii. C. 6. St. 28. 'Tis not much to the purpoſe to add that Cynthia was the fictitious name of the miſtreſs of Propertius; but 'tis more material to obſerve that Britomartis, the heroine of this book is the ſame as Diana, Cynthia, or Belphoebe. Britomartis, ſays Heſychius, is the name of Diana among the Cretans, βριτόμαρτις· ἐν Κρήτη ἡ Ἄρτεμις· βριτύ. γλυκύ. Κρῆτες. from this word βριτὺ, which ſignifies *ſweet*, in the Cretan dialect, our word **pritty** ſeems to me to be derived: which I rather mention, becauſe M. Caſaubon's etymology from πρέριτλος is far fetched. *Cretes Dianam religioſiſſimè venerantur, Britomartin gentiliter nominantes, quod ſermone noſtro ſonat virginem dulcem.* Solin. Polyhiſt. Cap. xi. Britomartis was likewiſe the name of one of Diana's nymphs and companions, and is mentioned by Callimachus, Hymn. in Dian. 190. where the reader at his leiſure may conſult the learned Spanheim, and other commentators. This ſhows whether 'twas the name of Diana, or one of her chaſt nymphs, that Britomartis is well choſen for a goddeſs to repreſent Chaſtity, and the BRITISH VIRGIN, κατὰ παρονομασίαν.

CANTO I.

DUESSAES traines, and Malecaſt—
a's champions are defaced.

So theſe verſes are to be meaſured; 'tis ridiculouſly ſpelt *Malerаſtaes* in all the editions: ſhe has her name *not* from Chaſtity: her caſtle is named Caſtle Joyous, and the ſame name is given to Sir Lancelot's caſtle in the Hiſtory of Prince Arthur: She is called *the Lady of delight*, in St. 31. mentioned too by name, *Fair Malecaſta*, in St. 57.

I.

The famous Briton prince and faery knight—] Prince Arthur having been wounded in his engagement with Maleger, ſtaid with Alma till his wounds were cured; and Sir Guyon, having ended his adventure againſt Acraſia, returned to the houſe of Alma, and joined the Briton Prince.—With reſpect to the words I refer to the Gloſſary.—But conſider the laſt verſe in this ſtanza,

They courteous conge took, and forth together yode.

Sir Guyon had loſt his fine horſe, called Brigliadore, as mentioned, B. ii. C. 3. St. 4. And was forced to fare on foot, till he had finiſhed his adventure: but now, for preſent uſe, he has provided himſelf with another horſe. Spenſer does not tell us how he provided himſelf with this horſe: 'tis a circumſtance, he thinks too minute: and indeed there are ſeveral of theſe minuter circumſtances, which he leaves unexplained, and the reader is to ſupply them for himſelf.—This verſe I believe was thus given by the author,

They courteous conge tooke and forth together rode:

Like two knights, *alla cavallereſca*.

A knight there was, and that a worthi man,
That fro the time that he firſt began
To ridin out, *he lovid chevalree.*

So Chaucer in the deſcription and character of the knight: Again, ſpeaking of Theſeus in the knight's tale, 983.

Thus ritt this *duke, thus ritt* this *conquerour.*

Spenſer ſpeaking of Sir Guyon, in B. ii. C. 7. St. 2. ſays,

So long he yode, *yet no adventure found,*

And right: for he had juſt loſt his horſe. And though we read in B. ii. C. 11. St. 20.

Which ſuddein horror and confuſed cry
Whenas their captaine heard, in haſte he yode
The cauſe to weet, and fault to remedy:
Upon a tygre ſwift, and fierce he rode.

Yet this paſſage by no means vindicates the above queſtioned reading: 'tis a miſcreated captain, without knighthood or dignity; beſides he ought not to have uſed *rode* twice; nor make the ſame word to rhime to itſelf. Let any one in our famous burleſque poem inſtead of,

Then did Sir Knight abandon dwelling,
And out he rode *a colonelling,*

ſubſtitute *yode*, and then he will better ſee the impropriety of the received reading, and the propriety of what is now offered,

They courteous conge tooke, and forth together rode.

It ſeems as if the fourth ſtanza, juſt below, had, ſome how or other, caught the printer's eye; where the rhime (as ſaid above) is ſufficient anſwer againſt alteration.

III.

Seeking the weake oppreſſed to relieve,
And to recover right for ſuch as wrong *did grieve.*]

So the books read, which I would alter thus,

And to recover right for ſuch as wrong'd *did grieve.*

This was the characteriſtic of knights errant, and their military oath,

Parcere ſubjectis & debellare ſuperbos.
Virg. vi. 844.

Premer gli alteri, e ſollevar gli imbelli,
Difender gli innocenti, e punir gli empi,
Fian l' arti lor. Taſſo x. 76.

And to this were ſworne the Knights of the Round table. See the Hiſtory of Prince Arthur. B. i. C. 59.

Ay doing things that to his fame redownd,
Defending ladies cauſe and orphans right,
B. iii. C. 2. St. 14.

Firſt prayſe of knighthood is fowle outrage to deface.
B. ii. C. 8. St. 25.

Are not all knightes by oath bound to withſtond
Oppreſſours powre by armes and puiſſant hond?
B. ii. C. 8. St. 56.

IV.

They ſpide a knight that towards pricked fayre;]

They ſpied a knight that fairly ſpurred his horſe towards them in full career—immediately follows,

And him beſide an aged ſquire there rode,
That ſeemd to COUCH *under his ſhield three-ſquare;*
As if that age badd him that burden ſpare,

to couch, i. e. to lie, to repoſe, *&c.* But the tenor of the ſentence ſeems to require, *to crouch*, to ſtoop,

That ſeemd to CROUCH *under his ſhield three-ſquare;*
As if that age badd him that burden ſpare.

'twas ſo burdenſome, and the Squire ſo old, that the Squire ſeemed TO CROUCH under this *three-ſquare ſhield*, i. e. three-cornered; like the ſhield of our Engliſh kings: for Britomart is a Britiſh Princeſs. Marinell's ſhield is likewiſe three-ſquare. See B. iii. C. 4. St. 16. But pray obſerve, that Sir Guyon, in whom is imaged Temperance, ſpurs his horſe and tilts with this undefied knight: 'twas a ſtrange cuſtom this of courteous knights, ſee B. iv. C. 6. St. 4. but much more, for ſo ſober and temperate knight, as Sir Guyon; unleſs we ſuppoſe ſome ſecret hiſtory alluded to: and this poem is full of alluſions, either moral or hiſtorical. In Britomart I ſuppoſed imaged the Virgin Queen; in Sir Guyon the Earl of Eſſex. Sir Guyon is diſmounted preſuming to match himſelf againſt Britomart. If Guyon hiſtorically and covertly (now and then) means the Earl of Eſſex, will it not bear an eaſy alluſion to his preſuming to match himſelf with Queen Elizabeth? And has not the poet with the fineſt art managed a very dangerous and ſecret piece of hiſtory?

VII.

VII.

For never yet ſith warlike armes he bore.
Ah! gentleſt knight, that ever armor bore.] I have no authority to print the former verſe thus,

For never yet ſith warlike armes he wore.

The reaſon of my offering this correction is, that the ſame words with the ſame ſignifications ſhould not rhime together; which fault Spenſer if poſſibly avoids. The word here offered is very proper. So Milton in his Maſk,

What was that ſnaky-headed Gorgon ſhield
That wiſe Minerva wore, *unconquer'd virgin?*

Ibid.

And ſhivering ſpeare *in bloody field firſt ſhooke.*] *Tremebunda haſta*, Virg. x. 521. *quaſſatque trementem haſtam*, xii. 94.

Ibid.

Ah! gentleſt knight,—
Let not thee grieve diſmounted to have beene,—
That ſpeare enchaunted was which layd thee on the greene.]

I ſhall not ſtop the reader to tell him of the elegance of this apoſtrophe to Sir Guyon, but to inform him of the hiſtory of this inchanted Spear; which was made by Bladud, a Britiſh king, ſkilled in magick; ſee B. iii. C. 3. St. 60.

For never wight ſo faſt in ſell could ſit,
But him perforce unto the ground it bore:

The ſtaff of this Speare was of ebony, ſee B. iv. C. 6. St. 6. and it was headed with gold: *una lanza dorata*, as Boyardo in Orl. Innam. calls it pag. iv. 2. So the unerring ſpear of Cephalus, *cujus fuit aurea cuſpis.* Ov. Met. vii. 673. and from her golden lance Pallas was called χρυσόλογχος. Euripid. in Ione. ver. 9. But let us hear the hiſtory of it from the Italian poets.—Galafron King of Cathaia, and father of the beautiful Angelica, and of the renowmed warriour Argalia, procured for his ſon, by the help of a magician, a lance of gold, whoſe virtue was ſuch, that it unhorſed every knight as ſoon as touched with its point. Berni Orl. Innam. L. i. C. 1. St. 43.

Il re ſuo padre [*Galafron del Cattaio*] *gli ha dato un deſtriero*
Molto veloce, e una lancia d' oro
Fatta con arte, e con ſottil lavoro.
E quella lancia di natura tale
Che reſiſter non puoſſi alla ſua ſpinta;
Forza, o deſtrezza contra lei non vale,
Convien che l' una, e l' altra reſti vinta:
Incanto, a cui non è nel mondo eguale,
L'ha di tanta poſſanza intorno cinta,
Che nè il conte di Brava, nè Rinaldo,
Nè il mondo al colpo ſuo ſtarebbe ſaldo.

After the death of Argalia, this lance came to Aſtolpho, the English duke [Orl. Inn. L. i. C. 2. St. 20.] with this lance he unhorſes his adverſaries in the tilts and tourneyments [Ibid. Canto iii.] Juſt as Britomart overthrows the knights with her enchanted ſpeare, in B. iv. C. 4. St. 46.

In Arioſto, Orl. Furios. Canto viii. St. 17. (for the Orlando Furioſo is a ſecond part or continuation of the ſtory of the Orlando Innamorato) we read of this ſame inchanted lance. Again C. xviii. St. 118.

Aſtolfo d' altra parte Rabicano
Venia ſpronando à tutti gli altri inante,
Con l' incantata lancia d' oro in mano,
Ch' al fiero ſcontro abbatte ogni gioſtrante.

Aſtolfo, in C. xxiii. St. 15. gives this inchanted ſpeare of gold to Bradamante, a woman warriour, in many inſtances like our chaſt Virgin-knight.

Bradamante la lancia, che'l figliuolo
Porto di Galafrone, anco riceve;
La lancia, che di quanti ne percote,
Fa le ſelle reſtar ſubito vote.

With this ſpeare Bradamante gains a lodging in Sir Triſtrans caſtle, *la Rocca di Triſtano*, Canto xxxii. Not unlike to Britomartis, who gains her entrance, when refuſed a lodging, B. iii. C. 9. St. 12.—Other paſſages might be added, but theſe ſeem ſufficient to ſhew the reader, the various alluſions and imitations. But did not our romance writers image this inchanted ſpear from the ſpeare of Pallas?—Βριθὺ, μέγα, στιβαρὸν, Il. έ. ver. 745.

Then Pallas graſps her ſpeare, her ponderous ſpeare,
Maſſy and ſtrong: which in her wrath o'erthrows
Heroes and hoſts of men.

VIII.

Whoſe image ſhee had ſeene—] See this ſtory below, B. iii. C. 2. St. 17.

IX.

Full of diſdainefull wrath] *pien d'ira e di ſdegno.* Arioſt. Orl. Fur. xiv. 108.

XII.

Of friend or foe, whoever it embaſe,] And each vowed not to ſuffer the others honour to be defaced by pretended friend or real foe, whoever ſhould endeavour to leſſen or debaſe it.

XIII.

Let later age that noble uſe envy,] Let later ages look up with admiration and deſire on that noble uſe and cuſtom. See Menage in V. ENVIE. *Envie, pour deſir.*

Jampridem nobis te caeli regia Caeſar
Invidet, *atque hominum queritur curare triumphos.*
Où invidet ſignifie deſiderat.

XIV.

Save beares, lyons, and bulls, which romed them arownd.] As nothing is ſo tireſome as verſe in the ſame unvaried meaſure and cadence, ſo the beſt poets, as Homer and Virgil among the antients, Spenſer and Milton among the moderns, often vary, not only in the pauſe of the verſe, but likewiſe in the accent of the words. See note on B. i. C. 1. St. 26. Hence our poet does not write,

Save lyons, beares and bulls—
But,
Save beares, lyóns and bulls—

The reader may obſerve ſeveral of like ſort; where the accent is varied and cadence changed, leſt the ear ſhould be tired with one unvaried ſameneſs of meaſure, like a ring of bells without any changes.

XIV.

And eke, through feare, as white as whales *bone.*
Her garments all were wrought of beaten gold,] Perhaps the reader is not to be put in mind that *whālĕs* is of two ſyllables, as in the Introduct. B. iii. St. 4.

And with the wonder of her bēamĕs *bright,*

So below B. iii. C. 1. St. 39. *wōrldĕs.* and many other of like ſort. See notes in pag. 379. he ſays, her garments were wrought *of beaten gold,* meaning perhaps, that beaten gold was interwoven through her garments. χρυσȣφὴς ἐσθὴς, *auro intertexta veſtis:* as the dreſs of Chariclea is deſcribed in Heliodorus.

—*Tenui telas diſcreverat auro.*

XVI.

All as a blazing ſtarre doth farre outcaſt
His heary beames, and flaming lockes diſpredd,
At ſight whereof the people ſtand aghaſt;
But the ſage wiſard telles (as he has redd)
That it importunes death and dolefull dreryhedd.]

Spenſer has many alluſions to what happened in his own times. This ſimile though proper at any time, yet ſeems more affecting, as ſuch a phænomenon appear'd in the year 1582, according to Cambden and the writers of Q. Elizabeth's reign.—*The people ſtanding aghaſt—the wiſard aſtrologer foretelling*—ſeem to allude to thoſe particular times: and yet the ſimile is ſo artfully managed as that it may be taken in the moſt general ſenſe.—*Hairie beames and flaming lockes diſpredd,* is very poetical and alluding to the etymology, Anglo-S. ꝼeaxeꝺ ꞅꞇeoꞃꞃa, *ſtella crinita,* a ſtarre with hairy beames, a blazing ſtarre. Nor indeed is there ſcarcely any poet that mentions a comet, but alludes likewiſe to its etymology, and to its portentous nature. *Cometas Graeci vocant, noſtri crinitas, horrentes crine ſanguineo, et comarum modo in vertice hiſpidas.* Plin Lib. ii. C. 25. See Cicero, Nat. Deor. ii. 5. Theo, in his Commentary on Aratus, pag. 120. τὰς ἀκτῖνας τȣ͂ παντὸς ἀϛέρος κόμας ἔιναι νομίζȣσιν. Compare Lucan. i. 528. Silius Ital. viii. 638. Taſſo, vii. 52. Milton ii. 708. See note on B. iv. C. 1. St. 13.

XVIII.

The prince and Guyon—] He returns to this adventure, B. iii. C. 4. St. 45. B. iii. C. 6. St. 54.

XXIV.

—*ſhe th' errant damzell hight.*] So he calls Una, whom he names not; but deſcribes her, as in B. i. C. 3. St. 3. B. i. C. 6. St. 2. B. i. C. 7. St. 50. The knight thus aſſaulted is the Red-croſs knight, St. George; who atchieves the adventure in the firſt book: See below, St. 42. Una is called the *errant damzell,* B. ii. C. 1. St. 19. which proves to demonſtration the error that has gotten place in all the copies, in B. iii. C. 2. St. 4. for which I thus prepare the reader before hand.

XXV.

Ne may love be compeld by maiſtery;
For ſoon as maiſtery comes, ſweet love anone
Taketh his nimble winges, and ſoone away is gone.]

This ſeems plainly from Chaucer in the Frankelins tale. 2310.

Love wolle not be conſtreyn'd by maiſtery:
When maiſtery cometh, the god of love anone
Betith his winges, and farewell he is gone.

Hence Pope in his Epiſtle of Eloiſa to Abelard,

Love free as air, at ſight of human ties
Spreads his light wings, and in a moment flies.

Our poet has the ſame thought in B. iv. C. 1. St. 46.

For love is free and led with ſelf-delight,
Ne will enforced be with maſterdome or might.

Compare Xenophon, Memoirs of Socrates, B. ii. C. 6. Sect. 9. and Sect. 31. and B. iii. C. 11. Sect. 11.

XXVIII.

Ne to your lady will I ſervice done.]i. e. *do.* Anglo-S. don to do Somn.

XXX.

So underneath her feet their ſwords they ſhard.] Spenſer corrected it himſelf among the faults eſcaped in the printing, *mard: they* mard *their ſwords*, they deſtroyed the honour and dignity of their ſwords; they *did marr* them by ſo ignobly debaſing them.

XXXIII.

Mote princes place beſeeme ſo deckt to bee.] It might grace the palace of a prince to be ſo adorned. *It* is frequently omitted.

XXXIV.

The walls were round about apparelled
With coſtly clothes of Arras and of Toure;
The which with cunning hand was pourtrahed
The love of Venus and her paramoure
The fayre Adonis turned to a flowre.] The walls of Caſtle Joyous were hung with ſuch coſtly clothes as are now made at Arras or Toure—'Tis uſual for poets to bring minuter circumſtances down to their own times: which may be more allowable in a Fairy, than in an Epic or Tragic poem: and yet the moſt approved writers in both, have, by a kind of anticipation, alluded to their own cuſtoms and faſhions, arts and ſciences. So above in B. i. C. 4. St. 14. He introduces the faſhionable dreſſes of Queen Elizabeth's court. And in B. i. C. 4. St. 26. he alludes to the *fowle evil* not known, 'till brought into Europe by the crew of Columbus. Several of theſe anticipating alluſions occur not only in our poet, but in every the moſt correct poet of antiquity—He adds, *in which with cunning hand*, &c. i. e. ſkilful. Tis frequently ſo uſed in the tranſlation of the Bible, *Cherubims of cunning work*, Exod. xxvi. 1. *a cunning player on a harp*, 1 Sam. xvi, 16.—The ſtory of Adonis, the paramour of Venus, being turned into the flower anemone, is told in Ovid. Met. L. x. Fab. 12.

XXXVI.

Her mantle colourd like the ſtarry ſkyes.] The beautiful dreſs of Venus is mentioned by Homer, Il. v. 338.

Αμβροσίου διὰ πέπλου, ὅν ὁι χάριτες κάμον ἀυτάι.

Divinum per peplum, quem ei Charites elaborarunt ipſae.

And in the hymn to Venus, which ſome think Homers.

Πέπλον μὲν γὰρ ἕεστο φαεινότερον πυρὸς ἀυγῆς.

Peplo etenim induta erat ſplendidiore ignis fulgore.

I think from hence we are to explain that beautiful addreſs to Venus by Sappho,

Ποικιλόθρον', ἀθάνατ' Αφροδίτα,
Παῖ Διὸς δολόπλοκε———

Which M. Dacier renders, *Grande & immortelle Venus qui avez des temples dans tous les lieux du monde* &c.

Philips has followed this in his tranſlation,

O Venus, beauty of the ſkies,
To whom a thouſand temples riſe—

In Dionyſ. Halicarn. 'tis printed Ποικιλόφρων, *cunning, crafty-minded:* but then this epithet is too like Δολόπλοκε, which immediately follows. So that I think we are to bring back the old reading, Ποικιλόθρον', and interpret (as ſome commentators already have interpreted it) from Homer, Il. χ'. 441. ἐν δὲ θρόνα ποικίλ' ἔπασσε, *operaque picta varia ſparſim intexebat.* θρόνα i. e. ποικίλματα, ἄνθη. From this paſſage of Homer Sappho ſeems to have formed her compounded epithet, ποικιλόθρον', alluding to *her mantle* and dreſs, as Spenſer has expreſſed it learnedly and elegantly, *coloured like the ſtarry ſkies.* And hence I would explain the epithet given to Aurora, Il. ϑ'. 565. ἐΰθρονος, not *pulchro in ſolio ſedens*; but alluding to her variegated and flowery veſt, in which (to poetical eyes) ſhe appears dreſt, when ſhe firſt unbars the gates of light: 'tis with the ſame kind of alluſion that Homer gives her the epithet of κροκόπεπλος, *croceo-peplo-induta*, Il. ϑ'. 1.

XXXVI.

And whilſt he bathed, with her two crafty ſpyes.] By a metonymy he uſes SPYES for that which ſhe *ſpyes* with, *viz.* her eyes. *Speculatores* i. e. *oculi quibus ſpeculatur.* The ſame expreſſion he has in B. i. C. 2. St. 17. and B. vi. C. 8. St. 43. ἀι βλέπουσαι ἐν τᾶις ὄπαις, *thoſe that look out of the windows.* Eccleſ. xii. 3.

XXXVII.

But for ſhe ſaw him bent to cruell play,
To hunt the ſalvage beaſt in forreſt wyde,
Dreadful of daunger that mote him betyde,
She oft and oft adviz'd him to refraine
From chaiſe of greater beaſtes—] *But for ſhe ſaw him*, &c. i. e. But becauſe ſhe ſaw him bent to cruell play, namely to hunt, &c. *dreadfull*, i. e. full of the dread of danger, fearing what may betide him, ſhe thus adviſed him,

Parce meo, juvenis, temerarius eſſe periclo:
Neve feras, quibus arma dedit natura, laceſſe.
Ov. Met. x. 545.

Hos tu, care puer, cumque his genus omne ferarum,
Quae non terga fugae, ſed pugnae pectora praebent,
Effuge. Met. x. 705.

XXXVIII.

Lo where beyond *he lyeth languiſhing*—] *Beyond*, that is, at ſome diſtance, *procul*: it ſeems imitated from Bio,

Κεῖται καλὸς Ἄδωνις ἐπ᾽ ὤρεσι μηρὸν ὀδόντι
Λευκῷ λευκὸν ὀδόντι τυπεὶς, καὶ Κύπριν ἀνῖᾳ
Λεπτὸν ἀποψύχων.

Jacet formoſus Adonis in montibus femur dente
Candidum candido dente percuſſus, et Venerem dolore afficit
Tenuiter ſpirans.

XXXIX.

And ſwimming deepe in ſenſual deſyres.] Milton uſes this phraſe with his uſual way of playing with its double meaning,

—They ſwim in joy,
Ere long to ſwim at large.
xi. 625.

XL.

And all the while ſweet muſic did divide
Her looſer notes with Lydian harmony.] This is a Latiniſm,

grataque faeminis
Imbelli cithara carmina divides.
Hor. i. xv. 15.

And thus Seneca, Hercul. Oet. 1080. according to Dr. Bentley's correction,

Orpheus carmina dividens.

I muſt not omit Milton in his ode on the paſſion:

My Muſe with Angels did divide to ſing.

Spenſer mentions here *Lydian*; *harmony* which was proper for this effeminate place, being ſoft and complaining: *Seu tu velles Aeolium ſimplex. ſeu Aſium varium, ſeu Lydium querulum.* L. Apuleii Florida. *Jam tibiae multiforabiles cantus Lydios dulciter conſonant: quibus ſpectatorum pectora ſuavè mulcentibus* &c. L. Apul. Met. Lib. x. So Milton in L'allegro.

And ever againſt eating cares,
Lap me in ſoft Lydian airs.

And Dryden likewiſe imitating theſe ſoft meaſures,

Softly ſweet in Lydian meaſures
Soon he ſooth'd his ſoul to pleaſures.

The following verſes ſhould perhaps thus be printed,

Which when thoſe knights beheld, with ſcornful eye
They ſdeigned ſuch laſcivious diſport.

In the cloſe of the ſtanza, *ſort* means company; as may be ſeen more fully in the Gloſſary.

XLI.

Her wanton eyes (ill ſignes of womanhed)
Did roll too highly.] This is the reading of the two old quarto editions, which I have altered from the Folios of 1609, 1611; 1617. This lady had not *virgins*, but *whores* in her eyes, οὐ κόρας ἀλλὰ πόρνας. *Having eyes full of adultery, and that cannot ceaſe from ſin* [rolling too lightly] 2 Pet. ii. 14.

XLII.

But onely vented up her umbriere,
And ſo did let her goodly viſage to appere.] *Vented up*, i. e. ſhe gave *vent* to, or lifted up the viſor of her helmet: *wore her beaver up*, as Shakeſpeare expreſſes it in Hamlet. So the Amazonian Bradamant lifts up her vental or umbriere, and diſcovered herſelf to Aſtolfo, Orl. Fur. xxiii. 10.

Ed alzo la viſiera
E chiaramente ſe veder ch'ella era.

So again to Ferrau, xxxv. 78.

Teneva la viſiera alta dal viſo.

Juſt in the ſame ſenſe as below, C. 2. St. 24.

Through whoſe bright ventayle lifted up on high
His manly face—lookt forth—

The ventayle is the *vent* or breathing part of the helmet, which is made to lift up.

The virgin ſhone in ſilver armes arraid,
Her ventall up ſo high that he deſcryde
Her goodly viſage and her beauties pride.

So Fairfax tranſlates Taſſo vi. 26. *E la viſiera Alta tenea dal vulto.* And G. D. in his verſion of Virgil xii. 434.

Summaque per galeam delibans oſcula fatur.

Per galeam, **throw his helmes ventale.** Chaucer writes it *aventaile*, and after him his imitator Lydgate. The *a* is added or omitted frequently (as it happens) in our language. 'Tis likewiſe called *Umbriere* from *ombrare*, becauſe it ſhadows the face.

XLIII.

As when fayre Cynthia in darkeſome night
Is in a noyous cloud enveloped—
Breakes forth her ſilver beams—] This is a very elegant and happy alluſion,—he might have taken the hint from Heliodorus, pag. 223. where Chariclea in a mean dreſs is compared to the moon ſhining through a cloud: οἷον νέφους αὐγὴ σεληναίας διεξέλαμπεν, *tanquam ex nube lunae ſplendor relucebat.* or rather he might have in view, (putting here the moon for the ſun) thoſe poets whom I ſhall cite in a note on B. iii. C. 9. St. 20.

XLIV.

XLIV.

And her knights ſervice ought, to hold of her in fee.] And owed her knight's ſervice, viz. to hold of her in fee, and to fight her battles. This lady of Caſtle-Joyous is contraſted to the chaſt Britomart: and the names of her knights correſpond to their characters.

XLVI.

As hee that hath eſpide a vermeil roſe,
To which ſharpe thornes and breres the way foreſtall,
Dare not for dread his hardy hand expoſe,
But wiſhing IT *far off his ydle wiſh doth loſe.*] I would rather read,

But wiſhing them *far off*—

i. e. the thorns and briars. Characterizing Britomart he ſays that *ſhe was full of amiable grace and manly terror:* in which deſcription I believe he had in view Heliodorus L. VII. ἐραϛὸν ἅμα ϗ γοργὸν προσϐλίπων, *amabiliter pariter et ſeverè intuens.*

XLVII.

Like ſparkes of fire that fall in ſclender flex——]

Utque leves ſtipulae demptis adolentur ariſtis.
Ov. Met. i. 492.

Non ſecus exarſit—
Quàm ſi quis canis ignem ſupponat ariſtis.
Ov. Met. vi. 455.

Ibid.

And ranſact all her veines with paſſion entyre.] Obſerve how Spenſer uſes *entire.* i. e. with a paſſion that wholly, entirely poſſeſſed her.

He weened that his affection entire
She ſhould aread. B. iii. C. 7. St. 16.

i. e. his affection that had wholly poſſeſſed him.

And there out ſucking venime to her parts entyre.
B. iv. C. 8. St. 23.

i. e. to all her parts

—into their harts and parts entire.
B. iv. C. 8. St. 48.

i. e. and into all their parts.

She entred into all their partes entire.
B. v. C. 7. St. 37.

i. e. thoroughly: uſed adverbially.

And groning ſore from grieved hart entire.
B. vi. C. 8. St. 48.

i. e. from a heart entirely grieved.

XLIX.

Faire ladies—] Spenſer apoſtrophizes the ladies, whom he would not have blamed for the fault of one.—In the ſame manner he addreſſes them, B. iii. C. 9. St. 1. leaſt they ſhould take amiſs his epiſode of Malbecco and Hellenore. Arioſto addreſſes the fair ladies in the ſame manner, which the reader, at his leiſure, may compare with Spenſer, Canto xxii. St. 1. and Canto xxviii. St. 1. He ſays

Emongſt the roſes grow ſome wicked weeds, i. e. noxious.

So Chaucer Troilus and Creſſ. I. 947.

For thilke ground that berith the wedis wicke,
Berith eke theſe wholſome herbis as full oft,
And nexte to the foule nettle rough and thicke
The roſe ywexith ſote.

which our old bard tranſlated from Ovid. Remed. Amor. ver. 45.

Terra ſalutares herbas, eademque nocentes
Nutrit, & urticae proxima ſaepe roſa eſt.

Ibid.

For love does alwaies bring forth bounteous deeds,
And in each gentle hart deſire of honor breeds.]

Amor dà all' avarizia, all' ozio bando,
E'l core accende all' onorate impreſe.
Berni, Orl. innam. L. ii. C. 4. St. 3.

LI.

Whiles fruitful Ceres and Lyæus fatt
Pourd out their plenty—] The proverb ſays, *ſine Cerere et Baccho friget Venus:* our lady of delight, her caſtle, attendants, entertainments, &c. are all agreeable to her character and diſpoſition.—*fruitfull Ceres*, her epithet is *alma*, *frugifera*, &c. *Lyaus fatt*, Bacchus is ſo named ἀπὸ τȣ̃ λύειν, *quod curas ſolvat.*

Curam metumque Caeſaris rerum juvat
Dulci Lyaeo ſolvere. Hor. Epod. ix.

Fatt is a proper epithet for Bacchus, becauſe drinking makes people fat-bellied: hence he is called Γάϛρων by Charon in Ariſtophanes, Βατ. v. 202. He is likewiſe pictured plump and fat in Gorlæus, Gemm. 205. which gem Caſaubon has printed and illuſtrated in his treatiſe, De Satyrica Poeſi. He is called *plump Bacchus*, in Shakeſpear's Antony and Cleopatra, Act ii. Scene the laſt. Sometimes Bacchus is painted all grace and beauty; ſometimes fat; and ſometimes with an old face and beard. So very whimſical and diſcordant we find both painters and poets, who will often make mythology ſubmit to their own ſyſtems.—Soon after,

Nought wanted there *that dainty was and rare.*

i. e. there was nought wanted that &c. but *there* and *rare* have an unharmonious jingle; ſo that the conſtruction would he eaſier, as well as the verſe bettered, if I could have found the reading which I looked for, viz.

Nought wanted they *that dainty was and rare.*

LII.

So when they ſlaked had—] See note on B. i. C. 12. St. 15.—Preſently after,

> *To looſe her warlike limbs and ſtrong effort.*

i. e. to let looſe, or to unlooſe her warlike limbs, and to lay aſide her ſterneſſe, force or effort, *to looſe her effort,* to relax a little. The ſame verb, with ſome difference of ſignification, is applied to two different ſubſtantives.

LV.

Forthy ſhe would not in diſcourteiſe wiſe.] i. e. *diſcourteouſly*. B. iii. C. 7. St. 24. *in complete wize*, i. e. compleatly. B. iii. C. 6. St. 23. *in ſecrete wize*, i. e. ſecretly.

LVI.

And through her bones the falſe inſtilled fire
Did ſpred itſelfe and venime cloſe inſpire] Virg. iv. 66.

> *—Eſt molles flamma medullas*
> *Interea, & tacitum vivit ſub pectore vulnus.*

LVII.

The moiſt daughters of huge Atlas.] Which Virg. G. i. 221. calls *Eoae Atlantides*.

LX.

Then panting ſofte, and trembling every joint,
Her fearful feete towards the bowre ſhe mov'd,
Where ſhe for ſecret purpoſe did appoynt
To lodge the warlike maid, unwiſely loov'd;
And to her bed approaching firſt ſhe proov'd
Whether ſhe ſlept or wakte; with her ſoft HAND
She ſoftly felt if any member moov'd,
And lent her weary *eare to* UNDERSTAND
If any puffe of breath, or ſigne of ſence ſhee FOND.]

Weary care, i. e. warie. Anglo-S. ƿæꞃe, *cautus*. 'Tis ſo ſpelt in the two old quarto editions, but in the folios *wary*. The folios likewiſe read *fand*; as the rhime directs: but I believe Spenſer gave it, HOND— UNDERSTOND —FOND. See below C. 2. St. 52. *fond—withſtond.* And immediately follows,

> *Which whenas none ſhe fond—*

This paſſage might have been imitated from the following,

> *Cum furtim tacito deſcendens Scylla cubili*
> *Auribus arrectis nocturna ſilentia tentat,*
> *Et preſſis tenuem ſingultibus aëra captat:*
> *Tum ſuſpenſa levans digitis veſtigia primis*
> *Egreditur.* Virg. Ciris. 208.

> *Surgit amans, animamque tenens, veſtigia furtim*
> *Suſpenſo digitis fert taciturna gradu.*
> Ovid. Faſt. i. 425.

> *Et pedibus prætentat iter, ſuſpenſa timore;*
> *Explorat caecas cui manus ante vias.*
> Tibull. ii. 75.

Compare likewiſe Arioſto, xxviii. St. 62, 63.

LXII.

WHERE *feeling one—*] I ſhould have printed it WHEN, had I authority.

LXIII.

Their lady lying on the ſenceleſſe *grownd*] *Senceleſſe* is to be referred to Lady. Spenſer loves this conſtruction.

LXV.

But lightly raſed her ſoft ſilken ſkin
That drops of purple blood thereout did weepe,
Which did her lilly ſmock with ſtaines of vermeil ſteep.]

Compare this paſſage with B. i. C. 5. St. 9. I believe our poet had Homer in view, where Menelaus is wounded; for he almoſt literally tranſlates him,

> Ακρότατον δ᾽ ἄρ᾽ ὀϊστὸς ἐπέγραψε χρόα φωτός·
> Αυτίκα δ᾽ ἔῤῥεεν αἷμα κελαινεφὲς ἐξ ὠτειλῆς.

> *Summamque ſagitta perſtrixit cutem viri:*
> *Statim autem fluxit ſanguis purpureus ex vulnere.*
> Hom. Il. iv. 139.

When Menelaus was wounded, 'tis added that the purple blood flowed down and ſtained his thighs and feet juſt as when ivory is ſtained with vermillion. See note on B. ii. C. 9. St. 41.

LXIV.

Ne in ſo glorious ſpoyle themſelves emboſſe.] See the Gloſſary.

LXVII.

So early ere the groſſe earths gryeſy *ſhade*] I find *gryeſy* printed often for *gryeſly*, or *grieſly*: and the poet perhaps intended it ſhould have thus been printed here; ſo in other places, *grieſly night*, B. i. C. 5. St. 20. B. iv. C. 7. St. 22. *grieſly ſhadows*, B. ii. C. 7. St. 51. B. iii. C. 4. St. 54. GRIESLY SHADE, B. iii. C. 6. St. 37. *grieſly ſhades of night*, B. v. C. 10. St. 33. Anglo-S. ᵹꞃiꞅlic, *horribilis*. aᵹꞃiꞅan, *horrere*. If we keep the received reading GRYESY SHADE, we muſt interpret it (though ſomewhat far-fetch'd) moiſt, humid, &c. as Virg. ii. 8. *Humida nox.*

> HUMENTEMQUE *Aurora polo dimoverat* UMBRAM. iii. 589.

Humentibus umbris, iv. 351. Let the reader pleaſe himſelf: though I think the place is to be altered rather than interpreted.

CANTO II.

I.

HERE have I cauſe in men juſt blame to find
That in their proper praiſe too partial bee—] I ſcarce know what to make of our poet: the flattery to his Fairy Queen has made him put on the gravity of a Spaniſh romance-writer. So Arioſto, with a half-laughing countenance, in the ſame manner moralizes: See his introduction in praiſe of women, Canto xx. 1. and Canto xxxvii. 1, 2,—'Twas a ſaying of Mahomet, that among men he knew many perfect, but of women he could allow but four; and two of thoſe four were his own wife and daughter, See Prid. life of Mahom. pag. 69. I omit Virgil and others; but let us hear Solomon, *Among a thouſand men I have found none; but not one woman among all.* Eccleſ. vii. 26. Now is not this, as Spenſer ſays, for men to be too partial *in their proper praiſe*, i. e. in their own praiſe, *in laude propriâ?*

Scarce doe they ſpare to one or two or three,
Rowme in their writts; yet the ſame writing—

Perhaps 'twas originally, *yet* that *ſame writing*— for *the* and *that* are often confounded, becauſe written with an abbreviation.

III.

And ſtriving fit to make, *I feare do marre.*] But my rhymes are too rude, when they light on ſo high an object, and ſtriving fitly and agreeably to the dignity of the ſubject TO MAKE, i. e. to compoſe a poem, I fear they do rather ſpoil it:—*to make and to marr* are often oppoſed: here they are oppoſed with another uſe of the word *to make*, i. e. to make verſes, to compoſe a poem, ποιεῖν. hence, ποιητὴς, a maker, a poet.

And hath he ſkill to make *ſo excellent.*
Spenſ. Ecl. iv.
Beſides her peerleſſe ſkill in making *well.*
Colin Clout's come home againe.

Juſt above he ſays,

But ah! my rymes too rude and rugged are
When in *ſo high an object they do lyte.*

None of the books read,

When on *ſo high an object they do lyte.*

In is often uſed in old writers, where now we uſe *on:* ex. gr.

But ſhe againe him in *the ſhield did ſmite.*
B. iii. C. 4. St. 16.

We ſhould ſay, *on the ſhield.*

—And in *his necke*
Her proud foot ſetting.
B. v. C. 4. St. 40.

There are many other paſſages where *in* is uſed for *on*. So Milton, i. 52. *rolling* in *the fiery flood.* i. 324: *rolling* in *the flood*, iii. 448. *all who* in *vain things built their fond hope.*
Theſe paſſages of Milton Dr. Bentley alters.

Ibid.

Thyſelf thy praiſes tell—] This ſeems taken from the addreſs of Tibullus to Meſſala,

Nec tua praeter te chartis intexere quiſquam
Facta queat, dictis ut non majora ſuperſint.

IV.

She traveiling with Guyon by the way,
Of ſondry thinges faire purpoſe gan to find—] Here is certainly a blunder, whatever was the occaſion of it. Guyon, in the firſt Canto of this book, encountreth Britomart; after their reconciliation he goes in queſt of Florimell: but ſhe went forward, as lay her journey, and ſees ſix knights attacking one, which was the red-croſſe knight, or St. George; whoſe adventure is told in the firſt book: him ſhe reſcues; and then St. George and Britomart go together to Caſtle Joyous; which having left they are now travelling together. It ſhould have been written therefore;

She traveiling with the red-croſſe knight, by th' way
Of ſundry thinges faire purpoſe gan to find—

He is called the red-croſſe knight below, C. 2. St. 16. and C. 3. St. 62. And above in this book, C. 1. St. 42. St. 63. And Una is hinted at by the *errant damozell*. See note on B. iii. C. 1. St. 24. See likewiſe the argument to this Canto.

The red-croſſe knight to Britomart
Deſcribeth Artegall.

Ibid.

and what inqueſt
Made her diſſemble her diſguiſed kind.] And what queſt or adventure, which ſhe now was in purſuit of, made her diſſemble her *kind*, nature or ſex.

V.

And ever and anone the roſy red
Flaſht through her face, as it had beene a flake
Of lightning through bright heven fulmined.] This is moſt elegantly expreſſed; Milton falls ſhort of this picturesque expreſſion, which he plainly had in his mind.

To whom the angel with a ſmile that glow'd
Celeſtial roſie red, loves proper hue. viii. 618.

Fulmined is likewiſe a word which Milton uſes, ſpeaking of the orators, who
Shook the arſenal, and fulmined *over Greece.*
Par. Reg. iv.

Milton alludes to a well known Greek verſe applied to Pericles.

VI.

Fayre Sir, I let you weete.—] If the reader will at his leiſure compare this and the following ſtanza with what is ſaid of Clarinda in Taſſo, ii. 39, 40. Of Camilla in Virgil, vii. 803. And of Aſbyte in Silius, Ital. ii. 68. he may ſee ſome plain imitations.—However unnatural fighting ladies and heroines appear in plain proſe, yet they make no unpoetical figure, when ſet off with a lively imagination: and yet old Homer admits no earthly females to mingle in battle among the Greeks and Trojans.

VIII.

Which to prove, I this voyage have begonne.] So the 1ſt quarto with better accent, and more poetical, I think, than the 2d quarto and Folio's, *which I to prove*—The beginning with a trochee makes the accent fall ſtronger on *I*.—In this ſtanza are two words, both ſpelt the ſame, and yet different in ſignification, which are made to rhyme to one another, according to the licence of the old poets, *doe wonne*, do dwell: *may be wonne*, i. e. acquired.

IX.

The word gone out ſhe back again would call.] *The word gone out*, *verbum emiſſum*, Horat. Perhaps our poet had Taſſo in view, where Erminia fearing ſhe has diſcovered her love, caſting down her eyes, wiſhes to have recalled her laſt words:

E chinò gli occhi, e l'ultime parole
Ritener volle, e non ben le diſtenſe.
xix. 90.

He uptaking it ere the fall,
—*Tum ſic* EXCEPIT *regia Juno.*
Virg. iv. 114,

X.

The noble corage never weeneth ought
That may unworthy of itſelfe be thought.] The noble *mind* never entertains a thought unworthy of itſelf. *Corage* is uſed for heart or mind, often by our poet, as well as by Chaucer. *Vir bonus, non modo facere, ſed ne cogitare quidem quidquam audebit, quod non audeat praedicare.* Cic. Off. L. iii. This is the greateſt inſtance of that ſelf-reverence, which every honeſt man pays to his own mind: Πάντων δὲ μάλιστ' αἰσχύνεο σαυτόν. was the Pythagorean precept: indeed this is the higheſt ſtate of moral freedom; namely, to have it in our power to give a final anſwer to perturbed paſſions, and to controul evil phantaſms, and to check unworthy thoughts: theſe are the monſters which the goodly knights are expelling from Fairy land.—By the bye does not Milton bring God too much down from heaven to earth, when he introduces Adam thus diſcourſing to Eve? V. 117.

Evil into the Mind of GOD, *or man,*
May come and go, ſo unapprov'd, and leave
No ſpot or blame.—

For evil in no ſhape or guize approaches the divine mind: ſhould we not correct the context, and thus read?

Evil into the mind of GODS, *or man*—

Gods, for the angelical order is frequently uſed in ſcripture: and the correction is ſo eaſy, that I believe Milton thus intended it.

XI.

The loving mother that nine months did beare.—
Her tender babe.] Perhaps he had in view the following, *A woman when ſhe is in travail, hath her ſorrow*—*but as ſoon as ſhe is delivered of the child, ſhe remembreth no more the anguiſh; for joy that a man is born into the world*, John xvi. 21.

XII.

However, Sir, ye fyle your tongue.—] See note on B. i. C. 1. St. 35.

XIII.

Let bee therefore my vengeance to diſſwade.] *Let bee*, let alone; omit. *Let be thy deep adviſe*, B. ii. C. 3.

C. 3. St. 16. So too B. ii. C. 6. St 28. Matth. xxvii. 49. *Let be, let us ſee, whether Elias will come to ſave him.* Dryden has very judiciouſly and expreſſively uſed this old phraſe in his well-told tale of Theodore and Honoria,

—Let be, *ſaid he, my prey,*
And let my vengeance take the deſtin'd way.

XV.

For pleaſing words are like to magick art
That doth the charmed ſnake in ſlomber lay.] See note on B. i. C. 2. St. 34. The alluſion is to the magicians, who boaſt their power over ſerpents.

Frigidus in pratis cantando rumpitur anguis.
Virg. Ecl. viii. 71.
Vipereas rumpo verbis & carmine fauces.
Ov. Met. vii. 203.

To this pretended power of magick the Pſalmiſt alludes where he mentions the deaf adder, *that refuſes to hear the voice of the charmer, charm he never ſo wiſely.* And from this paſſage of the Pſalmiſt is to be explained what Samſon ſays in Milton,

So much of adders wiſdom I have learnt
To fence my ear againſt thy ſorceries.
Ibid.

Yet liſt the ſame efforce *with faind gainſay:*
So diſcord ofte in muſick makes the ſweeter lay.] Perhaps he wrote *enforce.*—what he adds of diſcords in muſick, ſeems tranſlated from a ſayiug of Heraclitus, who compared the diſagreeing elements, and phyſical and moral evils, in this world, to diſcords in muſick; 'tis from theſe diſcords rightly attempered, that the greateſt harmony ariſes. See Ariſtot. Ethic. L. viii. C. 1 ἐκ τῶν διαφερόντων καλλίστην ἁρμονίαν.

XVI. XVII.

All which the red-croſſe knight to point *ared,*
And him IN EVERIE POINT *before her faſhioned.*
Yet him IN EVERIE PART *before ſhe knew.*] This is the reading of the Folio's. But I have followed the more authentic, the two old quarto editions: the line above *to point ared,* ſeems to have caught the printer's eye. This repetition *(And him in everie part before her faſhiomed, yet him in everie part before ſhe knew)* is frequent in our poet, as we ſhall ſee hereafter. But firſt I would obſerve that 'tis likewiſe the practiſe of the beſt poets to repeat the very ſame words, either for the ſake of emphaſis, pathos, or correction.

Τοῦ δ' ἐγὼ ἄντιος εἶμι, ϗ εἰ πυρὶ χεῖρα Fέοικεν,
'Ει πυρὶ χεῖρα Fέοικε, μένος δ' αἴθωνι σιδήρῳ.

Illi autem ego obvius ibo etiamſi igni vi manûs ſimilis eſt,
Si igni vi manûs ſimilis eſt, animoque rutilo ferro.
Hom. Il. xx. 371.

—ἅτε παρθένος ἠΐθεός τε,
Παρθένος ἠΐθεός τ' ὀαρίζετον ἀλλήλοισιν,

—Ceu virgo juveniſq;
Virgo juveniſque confabulantur inter ſe.
Il. xxii. 127.

—ὁ μὲν ἔμπεδον ἡνιόχευεν,
Εμπεδον ἡνιόχευ', ὁ δ' ἄρα μάστιγι κέλευεν.

—alter quidem conſtanter equos regebat,
Conſtanter equos regebat, alter vero ſcutica inſtabat.
Il. xxiii 641.

Ille, velut pelagi rupes immota, reſiſtit;
Ut pelagi rupes— Virg. vii. 586.

Thus the Son of God in Milton iii. 153. emphatically, and from ſcripture language likewiſe, ſee Gen. xviii. 25.

That be from thee far,
That far be from thee, Father.

Preſently after God ſays of Man——

Upheld by me, *yet once more he ſhall ſtana*
On even ground againſt his mortal foe:
By me upheld—

I will mention another paſſage which Dr. Bentley miſunderſtood, iv. 110.

Evil be thou my good; by Thee *at leaſt*
Divided empire with heav'ns king I hold,
By Thee, *and more than half perhaps will reign,*
As man ere long, aud this new world ſhall know.

Let me add, that this verſe *divided empire with heav'ns king I hold,* is tranſlated from that known verſe of Virgil,

Diviſum imperium cum Jove Caeſar habet.

Obſerve too here that elegant mixture of tenſes. —BY THEE, viz. Evil, *I do now hold.* BY THEE, *and perhaps will reign more than half,* &c. But to give more convincing inſtances of the beauty of this repetition—*I ſaid unto the ungodly, Set not up your horn. Set not up your horn on high, and ſpeak not with a ſtiff neck.* Pſal. lxxv. 5. *I will mock when your fear cometh. When your fear cometh as deſolation,* Prov. i. 26. Sometimes this repetition is for the ſake of perſpicuity, as the following in Milton ii. 910, 917.

Into this wild abyſs,
The womb of nature, and perhaps her grave—
Into this wild abyſs the wary fiend
Stood on the brink of hell, and lockd awhile
Pond'ring his voyage—

In theſe verſes of Milton there is a σύγχυσις, which Spenſer often uſes; *The wary fiend pondering his voyage into this wild abyſs*, &c. Inſtances of this kind of repetition, with correction, are to be met with in B. i. C. 2. St. 44, 45. And B. i. C. 4. St. 8, 9. both which places I have taken notice of. I will here add ſome other inſtances, and the reader may ſupply the reſt if he chooſes: 'tis obſervable that this repetition our poet often makes at the cloſe of one Stanza and at the beginning of the other.

And watch the noyous night, and wait for joyous day.
The joyous day *gan early to appeare,*
B. i. C. 11. St. 50, 51.

So faire and freſh *that lady ſhewd herſelfe in ſight:*
So faire and freſh, *as freſheſt flowre in May;*
B. i. C. 12. St. 21, 22.

That the words might exactly correſpond, which is uſual; perhaps our poet wrote the following verſes after this manner,

Oft had he ſeene her faire, but ne'er ſo fairely dight.
So fairely dight *when ſhe in preſence came,*
B. i. C. 12. St. 23, 24.

In which was nothing pourtrahed nor wrought;
Not wrought nor pourtrahed, *but eaſie to be thought:*
B. ii. C. 9. St. 33.

Out of his wavering ſeat him pluckt perforſe,
Perforſe him pluckt, *and laying thwart her horſe*—
B. iii. C. 7. St. 43.

Thy name, o ſoveraine queene, *to blazon far away.*
Thy name, o ſoveraine queene, *thy realme and race,*—
B. ii. C. 10. St. 3, 4.

And ſmote him on the knee that never yet was bent.
It never yet was bent, *ne bent it now.*
B. vi. C. 8. St. 16.

XVIII.

As it in BOOKS *hath written beene of old,*] So in B. iii. C. 6. St. 6.

As it in antique BOOKES *is mentioned.*

And in B. iv. C. 11. St. 8, and St. 10.

—as we in RECORDS *read*)

What *bookes* and *records* are theſe? Theſe are the *Bookes* (mentioned in B. ii. C. 9. St. 40.) containing the antiquities of Fairy land: theſe are the *antique rolles* and volumes,

Of Faerie knights and fayreſt Tanaquill.
Introduction, B. i. St. 2.

See too B. iii. C. 3. St. 4. and B. iv. C. xi. St. 4.

—Thoſe ROLLES *layd up in heaven above,*
And RECORDS *of antiquitie—*
To which no wit of man may comen neare;

As Boyardo and Arioſto often refer to Archbiſhop Turpin, to authenticate their wonderful tales; ſo our poet refers to certain BOOKES, RECORDES OR ROLLES. Juſt in the ſame manner Cervantes in his Don Quixote (where we find perpetual alluſions to Boyardo, Arioſto, and the romance writers) pleaſantly endeavours to make his ſtories authentic, by fathering them upon one Cid Hamet an Arabian hiſtoriographer.

Ibid.

In Deheubarth, that now South-wales is hight,
What time king Ryence raign'd and dealed right,] *In Deheubarth*, i. e. Southwales: for when Wales was divided into three principalities, the countries of the Sileures and Dimetæ were called by the natives Deheubarth, and by the Engliſh South-wales.—King Ryence of Wales is very often mentioned in the Hiſtory of Prince Arthur.

Ibid.

The great magitian Merlin had deviz'd,
By his deepe ſcience and hell-dreaded might,
A looking-glaſſe—] The poet juſt hints at this ſtory above, C. 1. St. 8. where he tells us Britomart had left her country, Britain, to ſeek Arthegall in Faery land,

Whoſe image ſhee had ſeene in Venus looking-glas.

Meaning thoſe taliſmanick or magical looking glaſſes, which had virtue in them to diſcover at any diſtance either perſons, or ſecrets, or things to come. This art in Greek was called κατοπτρομαντεία a divination by mirrours. A mirrour of like ſort is mentioned in the Squires Tale in Chaucer.—But perhaps our poet had his eye more particularly on the Epiſode in the Luſiad, by Luis de Camoens, Canto x. where Vaſco de Gama is ſhewn a globe, repreſenting the univerſal frame or fabrick of the world, in which he ſaw future kingdoms and future events.

XX.

But who does wonder, that has red the towre,
Wherein th' Aegyptian Phao long did lurke
From all mens vew, that none might her diſcoure,
Yet ſhe might all men vew out of her bowre?
Great Ptolomæe it for his lemans ſake
Ybuilded all of glaſſe, by magicke powre,
And alſo it impregnable did make;
Yet when his love was falſe he with a peaze it brake.] *Great Ptolomæe*, ſo the old quartos and folios: in Hughes, *Great Ptolomy*: 'tis not improbable that Spenſer gave it *Great Ptolomee*: meaning perhaps Ptolomy Philadelphus. The ſtrange

ſtory here told, Spenſer perhaps had from the travellers in Q. Elizabeth's reign: and this will appear from Sandys' account of the preſent ſtate of Alexandria, 'Of antiquities there are few remainders, only an hieroglyphicall obeliſk of Theban marble, as hard well-nigh as Porphyr, but of a deeper red and ſpeckled alike, called *Pharos Needle*, ſtanding where once ſtood the palace of Alexander; and another lying by, and like it, half buried in rubbige. Without the walls on the ſouth-weſt ſide of the city [*Alexandria*] on a little hill ſtands a columne of the ſame, all of ſtone, 86 palmes high, and 36 in compaſſe, the palme conſiſting of 9 inches and a quarter, according to the meaſure of Genoa, as meaſured for Zigal Baſſa by a Genoeſe; ſet upon a ſquare cube, and which is to be wondered at, not halfe ſo large as the foot of the pillar; called by the Arabians *Hemadeſlaeor*, which is the column of the Arabians. They tell a fable, how that one of the *Ptolomies* erected the ſame in the furtheſt extent of the haven, to defend the city from navall incurſions, having placed A MAGICALL GLASSE OF STEELE on the top, of vertue (if uncovered) to ſet on fire ſuch ſhips as ſailed by: but ſubverted by enemies, the glaſſe loſt that power, who in this place re-erected the column: but by the weſtern Chriſtians it is called the pillar of Pompey; and is ſaid to have been reared by Cæſar as a memorial of his Pompeyan victory.' Let me add likewiſe the following account, which I have tranſcribed from *A deſcription of Africa by John Leo, a More, tranſlated by John Pory.* 'Six miles weſtward of Alexandria, among certaine ancient buildings, ſtandeth a pillar of a wonderfull height and thickneſſe, which the Arabians call *Hemadaſſaor*, that is to ſay, the pillar of trees: of this pillar there is a fable reported that Ptolomey one of the kings of Alexandria built it upon an extreme point of land, ſtretching from the haven; whereby to the end he might defend the city from the invaſion of foreign enemies, and make it invincible, he placed a certaine ſteel-glaſſe upon the top thereof, by the hidden vertue of which glaſſe as many ſhips as paſſed by, while the glaſs was uncovered, ſhould immediately be ſet on fire; but the ſaid glaſſe being broken by the Mahumetans, the ſecret virtue thereof vaniſhed, and the great pillar whereon it ſtood was removed out of the place. But this is a moſt ridiculous narration and fit only for babes to give credit unto.' The ſame kind of ſtory is told of Hercules, that he erected pillars at cape Finiſter, on the top of which he placed magical looking glaſſes. Old Gower likewiſe Lib. v. Fol. xciv. 2. tells the ſame ſtrange ſtory of Virgil, that he erected glaſſes at Rome of the ſame magical virtue.

XXI.

That treaſons could bewray, and foes convince.] i. e. get the better of: overthrow. *Convincere.* Shakeſpeare uſes it in the ſame ſenſe very often.

XXIII.

But as it falleth, in the gentleſt harts
Imperious Love hath higheſt ſet his throne.] Dante, Infern. Canto v.

Amor, ch' al cor gentil ratto s' apprende.

XXV.

His creſt was covered with a couchant hound] I formerly ſaid that Arthur Lord Grey of Wilton was imaged in *Arthegall*, which name correſponds to his Chriſtian name *Arthur*, and means *Arthur's peer*—The arms here likewiſe ſeem deviſed in alluſion to his name, *Gray:* ſuch bearings (the heralds ſay) are very ancient, and are called *Rebuſſes.* For *Griſeum* in the barbarous Latin age ſignified fine furr or ermin. Gall. Gris.

I ſee his ſleeves purfiled at the hand
With GRYS—
Ch. Prol. to the Canterb. Tales.

And on his ſhield envelop'd ſevenfold
He bore a crowned little ermilin,
That deckt the azure field with her fayre pouldred ſkin.

i. e. the field was azure and the powdering ſable: the field was azure, becauſe *azure* ſignifies loyalty, chaſtity, and fidelity; which virtues eminently ſhine in *Arthegall.* The creſt likewiſe of the knight's helmet is a GRAY hound, couchant.—But of this imaging the knights of Queen Elizabeth's court under the fictitious names of Fairy Knights, I have ſpoken already in the preface. 'Tis in this ſtanza ſaid, that Arthegall won and wore the arms of Achilles. The poet does not give any hint, how he won them: perhaps this circumſtance might have been cleared up in ſome ſubſequent canto: but as the poem is not finiſhed, ſeveral minuter circumſtances muſt be unfiniſhed likewiſe. The proper place to have told this ſtory ſeems in the Vth. Book, containing the legend of Arthegal. In Boyardo, Orl. Innam. L. iii. Mandricardo wins the arms of Hector; and to this ſtory Arioſto alludes, Orl. Fur. xiv. 30, 31. And as Mandricardo a Sarazin wins the arms of Hector a Trojan, from which Trojans deſcended Charles the Great and prince Arthur;

ſo Arthegal wins the arms of Achilles, the fatal enemy of Hector and the Trojans.

XXVII.

Thenceforth the fether in her lofty creſt,
Ruffed of love, *gan lowly to availe.*] The proverb ſays, *the feather in her cap was pluckt. Ruffed*, is the ſame as *ruffled*; See Junius in RUFF.

Ibid.

Yet wiſt ſhe was not well at eaſe perdy.] Chaucer frequently uſes *pardy* (Gall. *par dieux*) as a kind of expletive. So does Fairfax, xvii. 2.

> *So Phidias carv'd, Apelles ſo* (pardie)
> *Earſt painted Jove.*

XXX.

One night when ſhe was toſt with ſuch unreſt,
Her aged nourſe, whoſe name was Glauce hight—] Spenſer having here a ſtory to tell of his own, takes and leaves, what likes him beſt, from other authors.—Glauce was the mother of Diana: *Dianae autem plures—tertiae pater, Upis traditur, Glauce mater*, Cicero de Nat. Deor. iii. 23. And Carme was the mother of Britomart. Pauſanias, Διὸς δὲ ϗ Κάρμης τῆς Εὐβούλου Βριτόμαρτιν γενέσθαι. But the author of the poem named Ciris, which paſſes under Virgil's name, varies from Pauſanias,

> *Quam ſimul Ogygii Phoenicis filia Carme*
> *Surgere ſenſit anus—*
> *Corripit extemplo feſſam languore puellam;*
> *Et ſimul, o nobis ſacrum caput, inquit, alumna:*
> *Non tibi nequidquam viridis per viſcera pallor*
> *Aegrotas tenui ſuffudit ſanguine venas.*

Theſe verſes Spenſer has plainly imitated,

> *Betwixt her feeble arms her quickly keight,*
> *Corripit extemplo—*
> *Ah my deareſt dread, O nobis ſacrum caput.* See

note on Introd. to B. i. St. 4.

F*or not of nought theſe ſuddein ghaſtly feares*— i. e. for 'tis not for nothing, &c.
Non tibi nequidquam—

XXXII.

And every river eke his courſe forbeares.] When is that? But he has poetical licence for ſuch extravagancies, which gives life and energy to the inanimated creation.

> *Tempore quo feſſas mortalia pectora curas,*
> *Quo rapidos etiam requieſcunt flumina curſus.—*
> Virg. Ciris. ver. 232.

> *Nec trucibus fluvijs idem ſonus, occidit horror*
> *Aequoris, et terris maria adclinata quieſcunt.*
> Stat. Syl. v. 4, 5.

Ibid.

Like an huge Aetn' of deepe engulfed gryefe.] 'Tis a proverbial expreſſion. *Aetna malorum. Onus Aetnâ gravius.*

> Αἰγίλιποι *montes, Aetnae omnes, aſperi Athones.*
> Lucil. apud A. Gell. xvi. C. 9.

> *Soſpirando piangea tal, ch' un ruſcello*
> *Parean le guance,* E'L PETTO UN MONGIBELLO.
> Arioſto, i. 40.

XXXIV.

And her faire dewy eyes—] Virg. ver. 253.

> *Dulcia deinde genis rorantibus oſcula figens,*
> *Proſequitur miſerae cauſas exquirere tabis.*

XXXV.

Ah nurſe, what needeth thee to eke my payne!
Is [it] *not enough that I alone doe dye.*] *It* ſhould be blotted out, 'tis an error of the preſs. See note on B. i. C. 9. St. 38.

> *Illa autem, quid nunc me, inquit, nutricula torques?*
> Virg. Cir. ver. 257.

preſently after,

That blinded god, which hath ye blindly ſmit,

perhaps the printer miſtook the abbreviation; and he ſhould have printed it *thee*

XXXVI.

But mine is not, quoth ſhe, like other *wound.*] So the firſt edition, but other editions, *others*:

> *Non ego conſueto mortalibus uror amore.*

Ibid.

But neither god of love, nor god of ſkye
Can doe, ſaid ſhe that which cannot be done.] *God of ſkye*, Ζεὺς οὐράνιος, *Jupiter aethereus.* He cannot doe impoſſibilities and contradictions.

XXXVII.

For NO, *no uſuall fire, no uſuall rage*
Yt is, o nurſe, which on my life doth feed.] It is not improbable but the poet gave it,

> *For* KNOW, *no uſuall fire*, &c.

εὖ ἴσθι, *Scito, profectò*, &c.

> *Nam nemo illorum quiſquam,* ſcito, *ad te venit.*
> Terent. Hec. Act. 1. Sc. 1.

Upon ſecond thoughts however I imagined it might be defended from the like repetition in Latin authors.

> Non, non, *ſic futurum eſt, non poteſt*
> Terent. Phorm. Act. 2.

> Non, non, *hoc tibi, ſalſe, ſic abibit.*
> Catull. Carm. 14.

And I find Sir P. Sidney in his Arcadia p. 104, has the ſame expreſſion. ‘ *In Theſſalia there was (well may I ſay there was) a prince* (no, no *prince, whom bondage wholly poſſeſſed, but yet accounted a prince) and named Muſidorus.*’

XLI.

Not ſo th' Arabian Myrrhe did ſet her mind;
Not *ſo did Byblis ſpend her pining heart*:
But lov'd their native fleſh againſt al kynd.] Spenſer himſelf corrected it *Nor ſo did*, &c.—*againſt al kynd*, i. e. againſt nature. And preſently after St. 43. *unkinde*, i. e. unnatural.—*The Arabian Myrrhe*, ſo the poem frequently alluded to in this epiſode,

> *Hei mihi, ne furor ille tuos invaſerit artus,*
> *Ille Arabis Myrrhae*—

Biblis, or as others ſpell it *Byblis*, fell in love with her own brother. See Ovid. Met. ix. ver. 453. Preſently after

Sweete love ſuch lewdnes bands *from his faire companee.*

perhaps *'ſbands*, i. e. diſbands. There is an obvious reading occurs, *banns*, curſes. But without any alteration Spenſer might follow the Italian, *dar il bando*, *bandire* to baniſh:

> *Amor dà all' avarizia, all' ozio* BANDO.

BANDS *from his faire companee*, baniſhes, &c.

XLII.

Her alablaſter *breſt.*] The 2d edition in quarto has it *alablaſted*, which muſt be wrong. This ſpelling, which is agreeable to all the old editions, is vindicated by Skinner in his Introduction to his Etymological Dictionary.

XLIV.

I fonder then Cephiſus fooliſh chyld.] I fonder than the fooliſh ſon of Cephiſus: viz. Narciſſus.

XLV.

For which he faded to a watry flowre.] Ovid. Met. iii. 509.

> —*croceum pro corpore florem*
> *Inveniunt, foliis medium cingentibus albis.*

i. e. The Narciſſus has white leaves with a yellow cup, and loves the water: hence he calls it *a watry flowre.*

XLVII.

Her chearfull words—] This whole ſtanza is imitated from the following,

> *His ubi ſollicitos animi relevaverat aeſtus*
> *Vocibus, & blandâ pectus ſpe vicerat aegrum:*
> *Paullatim tremebunda genis obducere veſtem*
> *Virginis, et placidam tenebris captare quietem,*
> *Inverſo bibulum reſtinguens lumen olivo,*
> *Incipit, et crebros inſani pectoris ictus*
> *Ferre manu, aſſiduis mulcens praecordia palmis.*
> Virg. Cir. ver. 340.

Old Glauce *well apayd*, well ſatisfied to ſee her ward taking a little reſt, does not blow out the lamp, for that was ill ominous; but ſteeps it, and thus extinguiſhes it, in the oyl: and then ſets herſelf to watch by her, and lamenting her caſe weeps over her.

XLVIII.

their prayers to appele
With great devotion and with little zele.] i. e. to appele to the deity by prayers (*appellare. Gall. appeler.*) with great ſeeming outward devotion, but with little inward zeal: for the thoughts of Britomartis were otherwiſe employed:

> *For the faire damzell from the* holy herſe
> *Her love-ſicke hart to other thoughts did ſteele.*

from the holy herſe, i. e. from the holy *herſals*, rehearſals, or offices. So he uſes it in his xith Ecl.

> *Dido my deare alas! is dead*—
> *O heavie* HERSE!

Spenſer's friend, who wrote notes to his Eclogues, with Spenſer's conſent and advice, interprets *Herſe*, the ſolemn obſequie in funerals.

XLIX.

All which ſhe in a earthern pot did poure.] Nothing is more frequent among the poets, than alluſions to the various powers of charms, philters, and incantations. There were two ſorts of incantations uſed by lovers, the one to procure love, the other to remove it. This is plain, as from other paſſages that may be eaſily cited, ſo from the following in Virg. Æn. iv. 487.

> *Inveni, germana, viam, gratare ſorori,*
> *Quae mihi reddat eum, vel eo me ſolvat amantem*—
> *Haec ſe carminibus promittit ſolvere mentes,*
> *Quas velit; aſt aliis duras immittere curas.*

The incantation here is *to undoe her daughters love:* the plants and ſhrubs, which Glauce uſes on this occaſion, are rue, ſavine, camphire, calamint and dill; whoſe efficacious powers in medicine are ſaid to abate deſires of venery, and to procure barrenneſs: to theſe is added coltwood or colt's-foot; which is reckoned a good cooler, and proper to abate the fervour of the virgins love. You ſee the propriety of the choice of theſe plants and ſhrubs: but why is the whole ſprinkled with milk and blood, which were uſed in the evocation of the infernal ſhades, and were offered as libations to the dead? Theſe offerings likewiſe of milk and blood were grateful to the inchantreſs Hecate; and this goddeſs was to be aſſiſtant in this magical operation, δέσποινα ϗ συνεργὸς, as Medea in Euripides invokes her. Hence the reader may ſee the propriety of Spenſer's adding milk and blood, as well as mentioning the other ingredients. Compare Theocritus and Virgil in their Eclogues named *The Inchantreſſe.* The old nurſe (Glauce) is here the *Pharmaceutria*: ſhe has got ready the *earthern pot* to hold her magical ingredients:

> *At nutrix* patulâ *componens ſulfura* teſtâ,
> *Narciſſum, caſiamque, herbas incendit olentes.*
> *Terque novena ligat triplici diverſa colore*
> *Fila: ter in gremium mecum, inquit, deſpue Virgo,*
> *Deſpue ter, Virgo: numero deus impare gaudet.*
> Virg. Ceiris. ver. 369.

Dryden, in his notes on Virgil's viiith paſtoral, ſays that 'Spenſer has followed both Virgil and 'Theocritus, in the charms which he employs 'for curing Britomartis of her love. But he 'had alſo our poet's Ceiris in his eye: for 'there not only the inchantments are to be 'found, but alſo the very name of Britomartis.' I cannot perſuade myſelf that Virgil wrote this poem: Spenſer thought it, however, worth his reading and imitation. The *patula teſta*, earthen pot, or cauldron (as Shakeſpeare expreſſes it in Macbeth) is, I think, the ſame, which Theocritus names κελέβη, i. e. a pot or cauldron, reſembling a large cup, which is there got ready for the love-ingredients; and this pot the Inchantreſſe bids her maid to bind round with a purple fillet of wool. This I mention, becauſe it ſeems to me that the word is not underſtood by the commentators of Theocritus. If we turn to Virgil's Paſtoral, which Dryden thinks that Spenſer had in his eye, as well as the Ceiris; there is no earthern pot or cauldron; but an altar is erected: on which frankinſence, vervain, bay-leaves, brimſtone, and flower ſprinkled with ſalt, was burnt; and this altar likewiſe is bound round with a fillet of wool,

> *—Molli cinge haec altaria vittâ.*
>
> Στέψον [τὰν κελέβαν] φοινικέῳ οἰὸς ἀώτω.
>
> *Terna tibi haec primum triplici diverſa colore*
> *Licia circumdo, terque haec altaria circum*
> *Effigiem duco. Numero deus impare gaudet.*

[*Th' uneven nomber for this buſineſs is moſt fitt.*] I cannot help citing a paſſage from Petronius, which illuſtrates theſe fooliſh and ſuperſtitious ceremonies. *Illa de ſinu licium protulit varii coloris filis intortum, cervicemque vinxit meam: mox turbatum ſputo pulverem medio ſuſtulit digito, frontemque repugnantis ſignavit: hoc peracto carmine, ter me juſſit exſpuere, terque lapillos conjicere in ſinum, quos ipſa praecantatos purpura involverat,* &c. This ſilly cuſtom of ſpitting they uſed in order to avert what was odious or ill ominous: See the ſcholiaſt on Theoc. Idyll. vi. 39. τρὶς εἰς ἐμὸν ἔπτυσα κόλπον, *ter in gremium meum inſpui.* Spenſer happily expreſſes *come,* thrice *and ſpit upon me*; thrice.

COME, *daughter,* COME, COME *ſpit upon my* face [he ſhould not have ſaid *face,* but *boſom*: theſe wicked rhimes muſt plead his excuſe.]

> SPITT *thrice upon me, thrice upon me* SPITT.

But before ſhe bids the virgin *ſpit thrice,* ſhe mumbles (as our poet learnedly expreſſes it) *certein ſad words,* i. e. words agreeable to theſe ſuperſtitious ſolemnites. See Davies's note on Cic. Nat. Deor. ii. 3. concerning this expreſſion, *Certa verba.*

LI.

Thrice ſhe her turnd contrary, and returnd] So Medea in her magical rites, Met. vii. 189.

> *Ter ſe convertit—*

Contrary is repeated thrice: See the note above. The reader at his leiſure may conſult the Maſque of Queens written by B. Johnſon.

> *About, about, and about,*
> *'Till the miſt ariſe,* &c.

who in his notes cites Remigius, G*yrum ſemper in laevam progredi.* You ſee Johnſon repeats thrice, *About,* &c. and hence give me leave to propoſe a correction in Shakeſpeare's Macbeth, Act I.

> *The weïrd ſiſters hand in hand,*
> *Porters of the ſea and land,*
> *Thus do go, about, about,* [*about*]
> *Thrice to thine, and thrice to mine,*
> *And thrice again to make up nine.*

Where 'tis plain from the very ſpeaking and acting of the part, *about* is to be repeated thrice, though the verſe might hence appear ſomewhat hypermetrical.

Ibid.

So thought ſhe TO UNDOE *her daughters love.*]

> *Haec ſe carminibus promittit* SOLVERE *mentes.*
> Virg. iv. 487.

Ibid.

But love that is in gentle breſt begonne,
No ydle charmes ſo lightly may remove.]

> *E con mio danno mi convien provare,*
> *Che contr' amor non val negromanzia,*

No

Ne per radice, o fiore, o ſugo d' erba,
La cruda piaga ſua ſi diſacerba.
Bern. Orl. Inn. L. i. C. 5. St. 22.

—Ahi quanto è crudo nel ferire! à piaga,
Chi ei faccia, herba non giova, od arte maga.
Taſſo, iii. 19.

—vulnus referens, quod carmine nullo
Suſtineat, nulliſque levet Medea venenis.
Val. Fl. vi.

LII.

She ſhortly like a pyned ghoſt became,
Which long hath waited by the Stygian ſtrond.] *Waited* becauſe the body had not the rites of burial.—*Pyned ghoſt* is Chaucer's expreſſion. See the Gloſſary.

C A N T O III.

I.

MOST ſacred fyre.]—To ſpeak according to the Platonic doctrine, there is but one only ſource of beauty, original, and all-perfect, μονοειδής: all the inferior or reflected kinds of beauty, whether they ſtrike the eye, as in buildings, painting, proſpects, &c. or touch the ear, as in muſical ſounds.—All theſe ſubordinate or ſecondary degrees, are like the ladder in Jacob's viſion, whoſe bottom touches the earth, but the top reaches to heaven: ſo that all earthly love and admiration is only the ſcale or ladder to conduct us to heavenly love, where the ſacred fire burns pureſt; and from thence was transfuſed into the human mind: this love is not luſt,

But that ſweete fit that doth TRUE BEAUTIE love,

not the baſtard kind, but original, mental, *the true beauty*: Compare B. iii. C. 5. St. 1, 2. where he tells us that love acts *ſecundum modum recipientis.* Compare likewiſe Introduct. B. iv. St. 2.

For it of honour and all vertue is
The roote.—

See likewiſe how the angel in Milton, viii. 588. tries to regulate this irregular paſſion according to the Platonic ſcale of Love and Beauty,

In loving thou doſt well, in paſſion not,
Wherein true Love conſiſts not; Love refines
The thoughts, and heart inlarges, is THE SCALE
By which to heavenly Love thou mayſt aſcend.

Let us hear the Platonic Sydney, pag. 44. ‘The true love hath that excellent nature in it, that it doth transform the very eſſence of the lover into the thing loved, uniting, and as it were incorporating it with a ſecret and inward working: and herein do theſe kind of loves imitate the excellent: for as the love of heaven makes one heavenly; the love of vertue, vertuous: ſo doth the love of the world make men worldly.'—Again, pag. 123, ‘(O Lord !) to ſee the admirable power and noble effects of Love, whereby the ſeeming inſenſible loadſtone, with a ſecret beauty, holding the ſpirit of beauty in it, can draw that hard-heated thing unto it: and like a vertuous miſtreſs, not only make it bow itſelf, but with it make it aſpire to ſo high a love as of the heavenly poles; and thereby to bring forth the nobleſt deeds, that the children of the earth can boaſt of.' And pag. 476, ‘That ſweet and heavenly uniting of the minds, which properly is called Love, hath no other knot, but vertue; and therefore if it be a right love, it can never ſlide into any action that is not vertuous.' The reader may at his leiſure ſee our poets *Hymn of heavenly Love.*—What a deal of Greek citations might be here made from Plato, and the Platonic writers? But Plato's readers know very well where to find all this kind of lore.

II.

And ſtirredſt up th' heroës *high intents.*] He writes *Heröes* of three ſyllables, and not

And ſtirredſt up the heros *high intents.*

See below, St. 32. *th' old heröes.*

III.

But thy dredd darts in none doe triumph *more,*
Ne braver proofe in any of thy powre
Shewdſt thou—] Obſerve here a mixture of tenſes, *doe triumph*—*ſhewdſt*—which we have noticed elſewhere: ſee note on B. i. C. 3. St. 41. Obſerve likewiſe preſently after,

From whoſe two loynes thou afterwardes did rayſe, *did*, and *not didſt*: ſo in the following ſtanza, *Till that—thou have*—and not, *thou haſt*; ſo he ſays *grieves*, and not *griev'ſt*; *boaſts*, and not *boaſt'ſt*, &c. to avoid the diſagreeable ſound, that the claſhing of ſo many conſonants would occaſion.

Moſt envious man that grieves *at neighbours good.*
B. i. C. 9. St. 39.

All thoſe great battels, which thou boaſts *to win.*
B. i. C. 9. St. 43.

Fair ſon of Mars, that ſeeke *with warlike ſpoile.*
B. ii. C. 1. St. 8.

Is this the hope that to my hoary heare
Thou brings? B. vi. C. 3. St. 4.

To theſe inſtances the reader may add ſeveral others: I ſhall only add ſome paſſages of Milton, who was a great imitator of Spenſer's language,

O prince, O chief of many throned powers,
That led *th' embatteld ſeraphim to war.* i. 129.

O prince, O chief that led'ſt not to be referred to *powers.*
That mighty leading angel who of late
Made *head againſt heav'ns king, though overthrown.*
ii. 992.

There are other paſſages likewiſe that might be added, but theſe ſeem ſufficient once for all here to be mentioned.

IV.

Begin then, O my deareſt ſacred dame,
Daughter of Phoebus and of Memory.] He invocates Clio, as entering on ſome new matter and argument, and calls her *daughter of Phoebus, and of Mnemoſyne.* See note on B. i. C. xi. St. 5. *Her great volume of eternity* he mentions likewiſe in the Introduction, B. i. C. 2.

Lay forth out of thine everlaſting ſcryne
The antique rolls—

where conſult the note; and likewiſe on B. iii. C. 2. St. 18.

Ibid.

Till that by dew degrees and long PROTENSE
Thou have it laſtly brought unto her Excellence.] So the 1ſt quarto, but other editions PRETENSE. The old quarto is right: PROTENSE, *a protendo*, from ſtretching and drawing out. *Cujus* protendere *famam*: Claudian. de Laud. Stil. 1. 36. The Italians have *protendere, proteſo, protenſione.* The following verſe wants, I believe, no explanation.

VI.

To weet the learned *Merlin.*] He is called in Arioſto, xxvi. 39. *Il Savio incantator Britanno.*

Ibid.

—*The Africk Iſmael.*] The Iſraelites or Agarens, called afterwards Saracens, conquered a great part of Africa: hence he ſays the *Africk Iſmael.*

VII.

To Maridunum, that is now by chaunge
Of name Cayr-Merdin cald, they took their way.
There the wiſe Merlin.—] According to Jeffry of Monmouth, B. vi. C. 17. (compare likewiſe Cambden's Britan. p. 745) the famous magician Merlin was born in Kaermerdin, i. e. Caermarthen; named in Ptolemy, Maridunum—Preſently after, St. 10. our poet ſays that Merlin intended to build a wall of braſs round Maridunum: and ſo ſays Drayton in his Polyolbion, ſong iv.

How Merlin by his ſkill and magiques wondrous might,
From Ireland hither brought the Stonendge in a night:
And for Carmardens ſake would faine have brought to paſſe
About it to have built a wall of ſolid braſſe:
And ſet his fiends to work upon the mightie frame;
Some to the anvile; ſome that ſtill inforc't the flame.
But whilſt it was in hand, by loving of an elſe
(For all his wondrous ſkill) was cooſned by himſelfe.
For walking with his Fay [viz. the lady of the Lake] *her to the rocke hee brought,*
In which he oft before his negromancies wrought,
And going in thereat his magiques to have ſhowne,
Shee ſlopt the caverns mouth with an inchanted ſtone:
Whoſe cunning ſtrongly croſt, amazd whilſt he did ſtand,
She captive him convayd into the Fairy land.
Then how the laboring ſpirits to rocks by fetters bound,
With bellowes rumbling groanes, and hammers thundring ſound,
A fearfull horrid dinne ſtill in the earth do keepe,
Their maſter to awake, ſuppos'd by them to ſleepe;
As at their work how ſtill the grieved ſpirits repine,
Tormented in the fire, and tyred in the mine.

If the reader will turn to Arioſto, iii. St. 10. he will find that Bradamante, a famous woman-knight, arrives at the grot of Merlin: which grot Arioſto, with the liberty of a Romance-writer, places in France. Merlin is there ſaid to have been deluded by the lady of the lake, *La donna del lago.* The reader at his leiſure may ſee this ſtory told in *Morte Arthur*, or, as the romance is commonly called, *The life and death of Prince Arthur*, Lib. i. C. 60, and in C. 64.

VIII.

Emongſt the woody hills of Dynevowre.] The principal ſeat of the princes of South-Wales was Dynefar, or Dynevor caſtle, near Carmarthen, who from thence were called the kings of Dynevor.

Neere Deneuoir the ſeat of the Demetian kings.
Drayt. Polyol. Song v.

IX.

And oftentimes great grones and grievous ſtowndes,
When too huge toile and labour them conſtraines,
And oftentimes loud ſtrokes and ringing ſowndes
From under that deep rock moſt horribly rebowndes.]

Rebowndes the rhime requires; *Rebownde*, the conſtruction. 'Tis hard that conſtruction and ſenſe muſt give place to rhime. See note on B. v. C. 6. St. 32.
—Our poet deſcribes very particular the habitation of Merlin; *a hollow cave:* Wizards dwelt in caves, ſo the Sibyl; and Merlin's cave is mentioned in Arioſto, Canto iii. but Romance writers remove the ſcene of action to what regions they pleaſe. —*a hollow cave under a rock that lies a little ſpace from the ſwift Barry tombling down among the hilles of Dynevoure.*—See how formidable our poet in the 8th and 9th Cantos deſcribes this cave! not from his own fiction; for he has ſufficient vouchers to produce for the *truth* of the ſtory. 'In a 'rock of the Iſland of Barry, in Glamorganſhire (as Giraldus ſays) there is a narrow 'chink or cleft, to which if you put your ear, 'you ſhall perceive all ſuch ſort of noiſes, as 'you may fancy ſmiths at work under ground. '—ſtrokes of hammers, blowings of bellowes, grinding of tools, &c.' See Cambden's Britan. pag. 734. and Hollingſ. vol. i. pag. 129. Drayton in Polyolb. pag. 63. alludes to this ſtory of the Lady of the Lake, and to this marvellous cave, where

—the laboring ſpirits to rocks by fetters bound
With bellowes rumbling grones, and hammers thundering ſound,
A fearful horrid dinne ſtill in the earth doe keepe,
Their maſter to awake, ſuppoſd by them to ſleepe.

XII.

And hoſtes of men of meaneſt things could frame.] Like Aſtolfo (in Orl. Fur. xxxviii. 33, and xxxix. 26.) who turned ſtones into horſes, and trees into ſhips.

XIII.

And ſooth men ſay that he was not the ſonne
Of mortal ſyre or other living wight,
But wondrouſly begotten and begonne
By falſe illuſion of a guilefull ſpright
On a faire lady nonne, that whilome hight
Matilda, daughter to Pubidius
Who was the lord of Mathtraval by right,
And cooſen unto king Ambroſius;
Whence he indued was with ſkill ſo merveilous.

The princes and lords of Powis, the chief ſeat of which was Matraval in Montgomeryſhire, were called kings of Matraval, ſee Cambden's Britan. pag. 781. Spenſer ſays, that Merlin's mother was a nun, and named Matilda, daughter to Pubidius.— This Matilda and Pubidius are our poet's invention, as far as I can find:— no ſuch names being mentioned in *Morte Arthur*, or in Jeffry of Monmouth, who in B. vi. C. 18. introduces Merlin's mother, who was a neice and daughter of the king of Demetia, i. e. South Wales, giving Vortegrin an account of her wonderful conception of her ſon. —A philoſopher explains it (there introduced) that it was ſome Daemon or Incubus, 'ſome 'guileſul ſpright,' partaking partly of the nature of man, partly of angels, and aſſuming a human ſhape, which begot Merlin; and this explains what Arioſto ſays, that Merlin was the ſon of a Daemon,

Di Merlin dico, del demonio figlio.
Orl. Fur. xxxiii. 9.

Drayton in his Polyolbion, ſong v. thus ſings of Merlin, who was born in Caer-merdin,

Of Merlin and his ſkill what region doth not heare?
Who of a Britiſh nymph was gotten, whilſt ſhe plaid
With a ſeducing ſpirit.—

XIV.

—*With love to frend*] See note on B. i. C. 1. St. 28. *with God to friend.*

XVI.

Now have three Moones with borrowed brothers light,
Thriſe ſhined faire, and thriſe ſeemd dim and wan.)

The poets frequently uſe theſe circumlocutions, meaning three months are fully paſt. Ovid is fond of this manner of expreſſion, ſee Faſt. ii. 175, 447. iii. 121.

Luna quater junctis implerat cornibus orbem
Met. ii. 344.

Dumque quater junctis implevit cornibus orbem.
Luna, quater plenum tenuata retexuit orbem.
vii. 530.

The ſame kind of poetical circumlocutions he uſes, B. i. C. 8. St. 38. B. ii. C. i. St. 53. B. ii. C. ii. St. 44. and in other places.

XVII.

The old woman wox half blanck—] half confounded and out of countenance. *Ital. reſtar bianco,* i. e.

i. e. as Milton expreſſes it, ix. 890. *to ſtand aſtonied and blank*. And in Par. Regained, B. ii.

There without ſign of boaſt, or ſign of joy,
Sollicitous and blank he thus began.

XVIII.

Doth courſe of naturall cauſe farre exceed,—] we ſhould now write,

Doth courſe of natural cauſes far exceed.

But ſee note on B. i. C. 1. St. 26.

XIX.

Ne ye, *fayre Britomartis* —] Obſerve the addreſs *ye* — as in B. vi. C. 2. St. 42. *Ye doleful dame.* So Virg. Vos, *O Calliope*—Compare with Arioſt. Orl. Fur. iii. 9. where Bradamante arrives at the cave of Merlin: 'tis plain Spenſer had that poet in view.

XX.

and her pure yvory
Into a cleare carnation ſuddeine dyde,
As fayre Aurora.—] This is very neatly expreſſed: her bluſhing face was like ivory ſtained with vermilion. See note on B. ii. C. 9. St. 41.

XXI.

And ſayd, ſith then thou knoweſt all our griefe,
For what doſt not thou know?] Virg. iv. 447.

Scis, Proteu, ſcis ipſe; neque eſt te fallere cuiquam.

Ibid.

With that the prophet ſtill awhile did ſtay.] *Still*, not as a lymphatick or agitated with the frantick fury of the Sibyl in Virgil; but *ſtill* and quiet as the prophet Helenus is deſcribed in the ſame divine poet. The two ways of prophecying, *the frantick* and *the ſtill*, are frequently mentioned,—Merlin's advice to Britomart is the advice which the Sibyl gave Aeneas,

Tu ne cede malis, ſed contra audentior ito,
Quàm tua te fortuna ſinet.

Let no whit thee diſmay the hard beginne, i. e. the hard and difficult beginning. So below, C. 5. St. 18. *full reſtore*, for reſtoration: ſee critical obſervations on Shakeſpeare, pag. 330. The Mage proceeds telling her, how that tree muſt be deep enrooted, whoſe branches ſhould not ceaſe growing till they had ſtretched themſelves to heaven. This is very poetical, and in the prophetical ſtile. *And there ſhall come forth a rod out of the ſtem of Jeſſe, and a branch ſhall grow out of his roots*, Iſ. xi. 1. In the 1ſt book of Herodotus, Aſtyages is ſaid to have dreamt that he ſaw a vine ſhooting from his daughter's bowels, and ſpreading its branches over Aſia. — Britomart was deſcended from Brutus, who boaſted his original from Aeneas, Anchiſes, and Aſſaracus, *of the ancient Trojan blood*,

L'antico ſangue che venne da Troja.
Arioſt. iii. 17.

And no leſs the heavens brood.

Aſſaraci proles, demiſſaeque ab Jove gentis
Nomina. Virg. G. iii. 35.

Auguſtus Caeſar. DIVUM GENUS.
Aen. vi. 792.

Of thoſe ſame antique peres,
Which Greeke and Aſian rivers ſtayned with THEIR
blood.

This methinks cloſes not well, and rather ſuits with the vanquiſh'd, than victors; but certainly 'tis ill-ominous: nor does Merlin allude only to the Trojans, but to the Romans likewiſe, the deſcendants of the Trojans. Has not the printer therefore omitted one word, and given us another of his own? And will it not be more poetical, and more prophetical, if we read?

Which Greeke and Aſian rivers ſtaynd with HOSTILE *blood.*

Compare this Epiſode with Arioſto, Canto 3. where Bradamante (a woman knight-errant, like Britomartis) enters the cave of Merlin, and is ſhewn by Meliſſa the heroes in deſcent from her and Ruggiero.

XXV:

Sith fates can make
Way for themſelves their purpoſe to pertake?] *Fata viam invenient*. Virg. iii. 395. Since the Fates can make way for themſelves for her to partake of their purpoſes. Merlin's anſwer is very Stoical, yet we ought to co-operate with Fate: συνορμᾶν, ὁμογνωμονῆσαι, συνορέγεσθαι, ἁπλῶς συνθέλειν. So above,

—*Submit thy ways unto his* [Providence]
will,
And doe by all dew meanes thy deſtiny fulfill.

XXVI.

And whylome by falſe Faries ſtolne away.] See note on B. i. C. 10. St. 65.

XXVII.

But ſoothe he is the ſonne of Gorlois.—

Gorlois (according to Jeffry of Monmouth) was Duke of Cornwal, and was ſucceeded by Cador his ſon. This Gorlois had a beautiful wife named Igerna, whom Uther Pendragon enjoyed by the aſſiſtance of the magician Merlin,

lin, and begot Arthur. When Gorlois was killed in battle, Uther married her. Thus according to Spenſer, Arthegall and Arthur were Brother's by the Mother's ſide.—Buchanan [*Hiſtor. Rerum Scot.* L. v.] has given us the original of this fabulous tradition of Uther's tranſformation into the perſon of *Gorlois* (a fable like that of Jupiter and Alcmena) which is, that Uther himſelf invented the tale to cover the infamy of his wife Igerna. Arthur was begotten by Uther Pendragon, in Tindagel, or *Tintogel* caſtle, in Cornwal. See Carew's ſurvey of Cornwal, p. 121. And compare the hiſtory of Prince Arthur, or *Morte Arthur*.

Ibid.

From where the day out of the ſea doth ſpring
Until the cloſure of the evening.] i. e. from Eaſt to Weſt, *untill*, unto, ſee the Gloſſary.

Ibid.

From thence—
To this his native ſoyle thou backe ſhall bring,
Strongly TO *ayde his country,* TO *withſtand*
The powre of forreine paynims,—] *From thence*, viz. from Fairie land. TO *withſtand*. perhaps AND *withſtand*, &c. *to* ſeems printed twice by a uſual blunder in theſe books.

XXVIII.

Where alſo proof of thy prow valiaunce,
Thou then ſhalt make, t'increaſe thy lovers pray.] *Of thy prow valiaunce*, i. e. of thy valiant proweſſe. *t'increaſe thy lover's pray*, to increaſe the booty and ſpoils of thy lover Arthegall.

XXIX.

With thee yet ſhall he leave for memory
Of his late puiſſaunce his ymage dead.] The conſtruction is confuſed by a figure called συγχυσις. See inſtances of like ſort in a note on Introduction, B. ii. St. 3. *Yet he* dead *ſhall leave with thee, for memory of his late puiſſaunce, his image, which living ſhall repreſent him to thee as he really was.*

That living him in all activity,
To thee ſhall repreſent.

in all activity, i. e. actually and really. This is Spenſer's manner of expreſſion. *In diſcourteous wiſe*, diſcourteouſly, B. iii. C. 1. St. 55. *In complete wiſe*, completely, B. iii. C. 2. St. 24. *In quiet wiſe*, quietly, B. iii. C. 9. St. 2. *In ſecrete ſtore*, B. iii. C. 3. St. 15. *In ſecrete counſell*, ſecretly, B. iii. C. 3. St. 51. *In ſilent reſt*, ſilently, B. vii. C. 6. St. 46. So in the Greek language ſubſtantives with a prepoſition prefixed are uſed adverbially, *ex. gr.* ἐν τάχει, *celeriter.* ἐν δίκῃ *juſtè.* ἐπὶ σχολῆς, *otioſe.* ἐπ᾽ ἀληθείας, *verè.* Marc. xii. 32. ἐν καλῷ, i. e. καλῶς. Paul. Gal iv. 18. See note on B. i. C. 2. St. 39.

Ibid.

He from the head
Of his cooſen Conſtantius—

The hiſtorians, who treat of Arthur and his ſucceſſors, are ſomewhat confuſed and contradictory among themſelves; and hereby they give a very fair opening to a poet to make a hiſtory for his poem, and not his poem for the hiſtory. In my notes on B. ii. C. 10. I have given the ſucceſſion of Britiſh kings down to Arthur. And here I ſhall reſume the hiſtory. Uther Pendragon was Arthur's father, and fell in love with Igerna, the wife of Gorlois duke of Cornwall, whom, by Merlin's help, he enjoyed; and afterwards, upon the death of Gorlois, married. It ſeems not improper here to put the reader in mind, that during the reign of Uter Pendragon the Saxons were perpetually haraſſing the Britons; under their leaders Octa and Eoſa: and this is the hiſtorical part, that has chiefly reference to this Fairy poem. Gorlois had by his wife Igerna a ſon named Cador, and likewiſe (as Spenſer has added) Arthegal. There is mention made of Arthegal of Warguit, i. e. Warwick, in Jeffry of Monmouth, B. ix. C. 12. among the heroes of Arthur's court: and he is mentioned as a knight of the round table in *Morte Arthur*, or (as 'tis called) The Hiſtory of Prince Arthur. Arthur was mortally wounded fighting againſt his traiterous nephew Modred; and in the ſame battle Modred himſelf was killed. Arthur gave up the crown to his kinſman Conſtantine, the ſon of Cador duke of Cornwal. Conſtantine having reigned three years was ſlain by Conan. After Conan reigned Wortiporius, who conquered the Saxons; after Wortiporius, Malgo.—'Tis now eaſy to ſee how Spenſer has feigned his ſtory. Arthegal was the ſon of Gorlois, duke of Cornwal; he married Britomart and had by her a ſon, whom he names not, but means Aurelius Conan: this ſon of Arthegal ſhall claim the crown of Britain, his due, from Conſtantine, Arthur's kinſman; and having conquered the Saxons, ſhall be ſucceeded by his ſon Vortipore, or Wortiporius, as Jeffry of Monmouth calls him.—When Sir Richard Blackmore wrote his Prince Arthur, in order to compliment K. William III. as Virgil complimented Auguſtus Caeſar; Arioſto, Cardinal Hippolito; Spenſer, Q. Elizabeth; he introduced Uter Pendragon the father of Prince Arthur, ſhewing in a viſion to his ſon, and pointing out to him the heroes which ſhould ſucceed him in his throne.

The bright aſſembly, which ſurround the hill,
And with their numbers all the valley fill,
Are Albions heros, who in future days,
Their own, and Albion's name, to heav'n ſhall raiſe.
The regal orders, that the reſt outſhine,
With glittering crowns, are the imperial line,
Which after you, on Albion's throne ſhall ſit,
Their names in Fate's eternal volumes writ.
The kings, that in the foremoſt rank appear,
Who frowning and unpleaſant aſpects wear,
Whoſe waning crowns with faded luſtre ſhine,
Shall after you ſucceed—firſt Conſtantine,
Conanus, and the reſt of Britiſh line:
Theſe look not with their native ſplendor bright,
But dimly ſhine with delegated light.
Heroick deeds, by great forefathers done,
Caſt all their glory on them, not their own:
To narrow bounds their ſcanty empire ſhrinks,
And Britons grandeur with their virtue ſinks.
At laſt their crimes offended heav'n provoke
To cruſh their nation with the Saxon yoke.

XXX.

Like as a lyon that in drowſie cave
Hath long time ſlept, himſelfe ſo ſhall he ſhake.—] Our poet was indebted to Scripture for this truly great and poetical image: *Juda is a lions whelpe: from the ſpoyle my ſonne thou art come on high: he layde him downe, and couched himſelfe, as a lion, and as a lioneſſe: who will ſtirre him up?* Gen. xlix. 9. I believe Dryden had this ſimile of Spenſer in view, in his Abſalom and Architophel.

And like a lion, ſlumbring in the way,
Or ſleep diſſembling, while he waits his prey,
His fearleſs foes within his diſtance draws
Conſtrains his roaring, and contracts his paws:
Till at the laſt, his time for fury found,
He ſhoots with ſudden vengeance from the ground:
The proſtrate vulgar paſſes o'er and ſpares,
But with a lordly rage his hunters tears.

Ibid.

The warlike Mertians—] Mercia was one of the kingdoms of the Saxon Heptarchy; ſo named becauſe being in the middle it was a *March* or border to the reſt.

Ibid.

—*His earthly in.*] his earthly inne, where he is to take up his perpetual lodging and reſt. The word is ſo ſpelt to accord to the rhime.

XXXII.

Behold the man,—
He the ſix iſlands comprovinciall
In auncient times unto great Britainee,
Shall to the ſame reduce, and to him call
Their ſondry kings to do their homage ſeverall.] Tis impoſſible that the reader ſhould underſtand this, without citing the authors whom Spenſer had in view. 'Malgo ſucceeded Wortiporius; 'one of the moſt handſome men in Britain; the 'ſcourge of tyrants; of great valour and munificence. He poſſeſſed the whole iſland, to 'which he added the ſix provincial iſlands, '*viz.* Ireland, Iſeland, Godland [the iſle of 'Gothland in the Baltick] the Orkneys, Norway, and Dacia.' Jeffry of Monmouth, B. xi. C. 7. *Hic* [*Malgo*] SEX PROVINCIALES OCEANI INSULAS *ſibi ſubjecit, Hiberniam videlicet, atque Iſlandiam, Gotlandiam, Orcadas, Norvegiam et Daciam ſeu Danmarchiam.* Johannes Roſs. Merlin ſpeaks to Britomartis, as Meliſſa ſpoke to Bradamante, and Anchiſes to Æneas: The Man is ſhewn, though abſent, as if he were preſent.

XXXIII.

Untill a ſtraunger king—] viz. Gormund king of the Africans; who having ſubdued Ireland, and therein fixt his throne: 'like a ſwift Otter, *fell*, 'i. e. cruell, through emptineſs, *ſwam over*, to 'Britain (*with many one of his Norveyſes*—he was 'an arch-pirate and captain of the Norwegians) 'and aſſiſted the Saxons againſt Careticus.' The Saxons thus aſſiſted by this ſtranger king committed great devaſtations, and forced the Britains to retire into Cornwal and Wales. Jeff. of Monm. B. xi. C. 8. and 10.—None of the books read, *with many a one.*

XXXV.

Whiles thus thy *Britons*—] The 2d quarto and Folios, *the Britons.*—As to the ſtory here mentioned, the reader may ſee it at his leiſure in Jeff. of Monmouth. B. xi, and xii.

XXXVI.

Of falſe Pellite—] Jeffry of Monmouth, who relates this piece of hiſtory, does not ſay that Pellitus was hanged, but ſecretly ſtabbed by one Brian, a friend of Cadwallo.

XXXVII.

Both joint partakers of the *fatall payne*:] Of the endeavour which proved fatal to them. This is the reading of the 2d quarto Edition, and Folios: the 1ſt Edit. *their fatall payne.*

XXXVIII.

Shall Hevenfield be cald to all poſterity.] See this ſtory in Jeff. of Monmouth, B. xii. C. 10. and compare Cambden's Britan. pag. 1081. and pag. 1083.

XXXIX.

XXXIX.

And Penda ſeeking him adowne to tread,
Shall tread adowne and doe him fowly dye,] The conſtruction is, *And Oſwin ſhall tread adowne Penda, who ſought to tread him adowne, and put him to a foul death.* See Jeff. Monm. B. xii. C. 13.

XL.

Then ſhall Cadwallin die,—] After Cadwallin reigned Cadwallader or Cadweldr Fendiged, the laſt of the Britiſh kings: for the Saxons, having ſubdued all the country on this ſide the Severn, the Britiſh princes were called kings of *Wales*: for the Britons were deſcended from the Gauls, and were called by their old family name; G only changed into W.

XLI.

—returning to his native place,] i. e. Intending to return. Jeffry of Monmouth writes, that the Britons were compelled by peſtilence and famine to leave their country; that Cadwallader, ſon of Cadwallo, with his people went into *Armorica*, [viz. Britain in France,] and after ſome ſpace deſiring to return back was deterred by the voice of an Angel; ‘ For God (ſays he) ‘ was unwilling the Britains ſhould any longer ‘ reign in the iſland, before the time came ‘ which Merlin foretold to Arthur. He was ‘ withal told, that the Britains ſhould again re‘cover the iſland when the time decreed was ‘ come.’ Jeffry of Monm. B. xii. C. 17. This prophecy of Merlin is mentioned below, St. xliv.

For twiſe fowre hundred yeares ſhal be ſupplide,
Ere they to former rule reſtor'd ſhal bee,

Again St. 48.

Tho when the terme is full accompliſhed,
There ſhall a ſparke of fire,—

There were three prophecies, that foretold the reſtoration of the Britiſh Crown to a Britiſh Prince. The firſt we read of was an Eagle, that propheſied at Shafteſbury: 2dly, Merlin, and 3dly, an angel's voice, that ſpoke to Cadwallader. See Jeff. of Mon. B. xii. C. 18. and B. ii. C. 9. Theſe prophecies were fulfilled, when Henry VII. deſcended from the Tudors was crowned king.

XLIV.

For twiſe fowre hundreth yeares ſhal be ſupplide,
Ere they unto their former rule reſtor'd ſhal bee,] So the 1ſt quarto: the 2d,

For twiſe fowre hundreth ſhal be ſupplide,
Ere they to former rule reſtor'd ſhal bee.

The Folio 1609,

For twiſe foure hundreth ſhall be full ſupplide,
Ere they to former rule reſtor'd ſhall be.

The Folio 1679 inſtead of *hundreth* has *hundred.* th and d are confounded often in our old Engliſh writers on account of the Saxon character: in Spenſers old Editions we have frequently quod for quoth or quoð.—Jeffry of Monmouth mentions this very prophecy of Merlin in B. xii. C. 17. See above the note on St. 41.

XLV.

For Rhodoricke,—] Rhodorick ſurnamed the Great, or, as he was called, Rodri Maur, divided Wales between his three ſons. He began his reign ān. χti 843.—Howel Dha, ſon of Cadeth II. ſon of Rhodorick was Prince of South-Wales. He began his reign, ān. 907.—Griffith ap Conan Prince of North-Wales began his reign, ān. 1079.

XLVI.

There ſhall a raven come—] This manner of characterizing countries by their enſigns, is agreeable to the prophetical ſtyle. 'Tis likewiſe the ſtile in which Merlin's prophecies were written, according to Jeffrey of Monmouth, B. vii. C. 3. The Danes firſt arrived in England in the year 787, and infeſted this nation till the times of Harold, who was conquered by William of Normandy, *The lion of Neuſtria.—This Daniſhe tyrant*, Sir William Temple calls, *A known uſurper, cruel in his nature, of Daniſh extraction, and thereby ungrateful to the Engliſh.*

XLVIII.

So ſhall the Briton blood their crowne againe reclame.] By the acceſſion of Henry of Richmond to the crown, the prophecy of Merlin and of Cadwallader came to be fulfilled, that the Briton blood ſhould reign again in Britain. Henry deſcended from the Tudors, was born in Mona, now called Angleſey.

And he [viz. Henry VII.] *that was by heaven appointed to unite*
(After that tedious war) the red roſe and the white,
A Tudor was of thine, and native of thy MON.
Drayton's Polyol. pag. 141.

This Prince is pointed out by Uter (the father of Prince Arthur) in the poem above mentioned,

Our blood [the old britiſh blood] *the royal channel now regains,*
Deriv'd thro' Tudor our brave offspring's veins;
Which with the Norman joyn'd, the confluent tide,
As long as that of time, ſhall downward glide.
From their embrace to rule Britannia ſprings
A glorious race of queens and potent kings.
See the firſt Tudor that aſcends the throne

After the glorious field at Boſworth won.
Prince Arthur, Book v.

K. Henry VIIth's monument at Weſtminſter hints at his deſcent from the Briton blood: at the head there is a roſe crowned, ſupported with a red dragon, the enſign of Cadwallader, the laſt Briton king, from whom Henry of Richmond claim'd his deſcent; and of this deſcent he was ſo fond, that his ſtandard at the battle of Boſworth field was a red dragon. This ſtandard is ſtill commemorated by the inſtitution of a Perſivant at Arms, by the name of Rouge-dragon.—The following Stanza wants no explanation. Who knows not, that Q. Eliz. gave peace to the Netherlands, and ſhook the caſtles of the Caſtilian king?

L.

But yet the end is not—There Merlin ſtayd,] This abrupt diſcourſe is not unlike that of the Sibyl, *Talia fata, conticuit.* Virg. vi. 54. and ſo likewiſe the effect,

—Gelidus Teucris per DURA *cucurrit*
Oſſa tremor.

Where I would read DIRA: for *dura* and *dira* are frequently confounded in the Mſſ. *Dira* means full of horrour: or as Spenſer expreſſes it in B. i. C. 8. St. 39.

And trembling horror ran through every joynt,

The cloſe of this Stanza ſeems likewiſe imitated from Virgil,

Ut primum ceſſit furor et rapida ora quierunt.

At laſt the fury paſt to former hew,
SHEE *turnd againe and chearful looks did ſhew.*

Spenſer among the Errata corrected it HEE. But ſtill the cloſing verſe in this Stanza was deficient; and this deficiency I have ſupplied from the Folio Editions.

LI.

Now this, now that twixt them they did devize,
And diverſe plots did frame to maſke in ſtrange DEVISE.] So all the Editions except the 1ſt old quarto, from which I print. The errour is owing to the roving printer's eye, caught with the word above.

LII.

Ye ſee that good king Uther now doth make
Strong warre upon the paynim brethren, hight
OCTA and OZA, *whome hee lately brake*
Beſide Cayr Verolame—

This paſſage is very material to fix the hiſtorical point of time when theſe tranſactions are ſuppoſed to be carrying on. For this poem has ſeveral walks, all leading to the ways of pleaſing amuſement and inſtruction: and one of theſe walks (to give the poem an air of Truth) is Hiſtory. The point of time which the poet fixes on is when Uther Pendragon King of Britain, was attacked by OCTA the ſon of Hengiſt, and his kinſman Eoſa. So the names are written by Jeffrey of Monmouth, B. viii. C. 18. And in C. 23. he mentions OCTA and EOSA being killed at VEROLAM. [*i. e.* an ancient town now *St. Albans* in *Hertfordſhire*, deſtroyed by the Saxons.] Other Engliſh hiſtorians too mention Arthur's firſt appearance about the year 470. when Hengiſt was aſſiſted by *Octa* his brother, and by EBUSA (ſo they likewiſe write his name) his brother's ſon, ſettled in the north of Britain.

LIII.

And our weake hands (need makes good ſchollers) *teach.*] So the old quarto, which I print from: the 2d quarto and folios,

And our weake hands, whom need new ſtrength ſhall
teach.

I have preferred the old reading. *Need makes good ſcholars* is proverbial: See Eraſmus, *Neceſſitas magiſtra.*

LIV.

The bold Bunduca, whoſe victorious
Exployts made Rome to quake, ſtout Guendolen,
Renowmed Martia, and redoubted Emmilen.] She whom Spenſer calls *Bunduca*, is written by others *Boadicia*, *Bondicea*, or *Voadicia*, a Britiſh Queen, mentioned by Tacitus, and well known to all readers of Britiſh hiſtory: See B. ii. C. 10. St. 54. *Guendolen* was the daughter of Corineus King of Cornwall. See B. ii. C. 10. St. 17. *Renowmed Martia*, is the ſame whom he calls *dame Mertia the fayre*, B. ii. C. 10. St. 42. But the verſe is out of meaſure, and is thus to be read,

Renowmed Marti' and redoubted Emmilen

See note on B. i. C. 4. St. 37. *redoubted Emmilen*: Who is this redoubted Emmilen? Is it the ſame name as Emma? and does he mean the famous daughter of Charlemagne? or rather the mother of Sir Triſtram, mention'd in B. vi. C. 2. St. 29.

LV.

In the laſt field before Menevia,—] i. e. In the laſt battle before St. Davids, in the old Britiſh *Henemenew*, from which word the Latins called it *Menevia*. See Jeffry of Monmouth.—*Great Ulfin* here mentioned, is *Sir Ulfius* the friend of Uther Pendragon, whom you may read of in the hiſtory of Prince Arthur, B. i. C. i, and 2, &c. The ſame hiſtory informs you who *Carados* was. This *Saxon Virgin*, whom he calls *Angela*, is I believe entirely one of his own feigning: he intended perhaps to make her no mean actreſs in his heroic poem, which he thought ſome time or other to finiſh, and which he hints at in B. i. C. 2. St. 7. Of this poem I have ſpoken in the Preface.

LVII.

Her harty *words ſo deepe into the mynd*
Of the young damzell ſunke, that great deſire
Of warlike armes in her forthwith they tynd.] Inſtead of *harty* I would read *hardy*; and only want the authority of the books ſo to print.

LIX.

King Ryence] a king in Wales; mentioned frequently in the Hiſtory of Prince Arthur. See above B. iii. C. 2. St. 18.

LX.

Which Bladud] A Britiſh king ſkilled in magical arts. See concerning him the note on B. ii. C. 10. St. 25. And concerning this mighty ſpear, ſee note above on B. iii. C. 1. St. 7.

LXII.

Of diverſe thinges diſcourſes to dilate] Shakeſpeare uſes this word in Othello, Act 1.

That I would all my pilgrimage dilate.

i. e. enlarge upon, relate at large.

Ibid.

The red-croſſe knight diverſt, but forth rode Britomart] The red-croſſe knight, St. George, whoſe adventure is mentioned in the firſt book, he went a different way: *diverſus ibat:* he diverſt.

Cum inde ſuam quiſque ibant diverſi domum.

We hear no more of St. George in the remaining books, only mentioned by the bye in B. v. C. iii. St. 53. The poet's deſign ſeems plainly to bring all the various knights together, before the poem concluded; and all of them were to meet at the court of the Fairy Queen.

CANTO IV.

II.

TO hear the warlike feats which Homer ſpake
Of bold Pentheſilee, which made a lake
Of Greekiſh blood ſo ofte in Trojan plaine;
But when I reade, how ſtout Debora ſtrake
Proud Siſera, and how Camill' hath ſlaine
The huge Orſilochus, I ſwell with great diſdaine.]

'Twas uſual formerly to call thoſe additions, which were made to the books of Virgil and Homer, by the name of Virgil's and Homer's works. Thus G. Douglas calls Maphæus' additional book, the xiiith book of Virgil's Æneidos: and thus the writings of Quinctus Calaber (who wrote xiv books ſubſequent to Homer's account of the Trojan war, and which are named τὰ μεθ᾽ Ὅμηρον or Παραλιπόμενα) are confounded with Homer. Hence Spenſer calls it Homer's account of Pentheſilea; though Pentheſilea is mentioned by almoſt all the writers of the Trojan war, excepting Homer. I ſhould not have thought that our poet had written at all the worſe, if he had thought fit to have given us his verſes as follows,

To hear the warlike feats, which poets ſpake
Of bold Pentheſilee——

But we muſt take the verſes as we find them, and endeavour to apologize for them accordingly.—The ſecond female he mentions is *Debora*, a propheteſs who judged Iſrael: 'twas through her means and Barak's, that Siſera was diſcomfited: but 'twas Jael that *ſtrake* the nail into his temples, Judg. iv. 21.

Jael, who with inhoſpitable guile
Smote Siſera ſleeping through the temples naild.
Milt. Samſ. Agon.

The third, Camilla, who ſlew the huge Orſilochus, as mentioned in Virgil, xi. 690.

III.

As thee, o queene, the matter of my ſong.] Milton, iii. 412.

Thy name,
Shall be the copious matter of my ſong!

—Sarà hora materia del mio canto.
Dante Parad. Canto I.

VI.

That nought but death her dolour mote depart.] That nought but death might cauſe her grief to depart.—*Her blinded gueſt*, means the blind god of love. In the laſt verſe of this ſtanza,

'Till that to the ſea-coaſt at length ſhe her *addreſt.*

the folio 1619, reads, *had addreſt.*

IX.

On the rough rocks or on the ſandy ſhallows.] This verſe is beyond meaſure, hypermeter: and rough as the ſubject requires.—*Love* ſhe calls her *lewd pilot*: which means ignorant, unſkilful. So Milton, in a paſſage not rightly explained, B. iv. 193.

So ſince into his church lewd *hirelings climb.*

i. e. ignorant, as Chaucer frequently and all our old writers uſe this word. læƿeꝺe. læƿeꝺman. *laicus*, a layman. Somn.

IX.

Then when I ſhall myſelfe in ſafety ſee,
A table for eternal monument
Of thy great grace and my great jeopardee,
Great Neptune, I avow to hallow unto thee.] 'Twas an ancient cuſtom for thoſe who had receiv'd (or thought they receiv'd) any ſignal deliverance from the Gods, to offer, as a pious acknowlegement, ſome tablet, giving an account of the favour. The mariner eſcaped from ſhipwreck offered his votive table to Neptune, Horat. L. i. Od. 5. Our elegant poet Prior ſays with the ſame kind of alluſion,

Here Stator Jove, and Phoebus king of verſe,
The votive tablet *I ſuſpend*—

Theſe *votive tablets* are mentioned by the commentators on Horat. L. i. Od. 5. Juvenal. Sat. xii. 27. Tibull. Lib. i. Eleg. iii. And in ſeveral old inſcriptions.

XIII.

As when a foggy miſt—] Compare this ſimile with B. ii. C. 8. St. 48.

XIV.

That mortal ſpeare.] See note on B. iii. C. 1. St. 7.

Ibid.

By this forbidden way.] 'Twas uſual for knights-errant in Romance-writers to guard ſome paſs; and through this forbidden way no other knight was ſuffered to go without trial of his manhood. —I believe this cuſtom gave the hint to Milton (a great reader and imitator of romance-writers) of his placing Death as a guard to the paſs from Hell into Chaos.

XV.

But with ſharpe ſpeares *the reſt made dearly knowne*] So the firſt 1ſt and 2d quarto editions, the folio 1609, *Speare.*

XVI. XVII.

And wallow'd in his gore.

Like as the ſacred oxe—] *And wallow'd in his gore*: the ſame expreſſion we have juſt below, C. 5. St. 26.

That he lay wallow'd all in his own gore.

—morienſque ſuo ſe in vulnere verſat.

Virg. xi. 669.

In the following ſimile all the expreſſions are happily adapted to the old cuſtoms: *the ſacred oxe*, ἱερεῖον, *that careleſſe ſtands*, that does not ſeem brought to the altar by force or violence: *with gilden hornes, auratâ fronte juvencum*, Virg. ix. 627. Compare Homer, Il. χ. 294. *and flowry girlands*, &c. *vittis praeſignis et auro Victima*, Ov. Met. xv. 132.—*The prieſt of Jupiter—brought oxen and garlands*, [i. e. oxen adorned with garlands] *and would have done ſacrifice*, Acts xiv. 13. It ought not to be paſſed over that this ſimile is borrowed from Homer, Il. xvii, 589. which take in Mr. Pope's tranſlation,

As when the ponderous axe deſcending full
Cleaves the broad forehead of ſome brawny bull;
Struck 'twixt the hornes he ſprings with many a bound,
Then tumbling rolls enormous on the ground:
Thus fell the youth—

The ſame ſimile the learned reader may ſee at his leiſure in Apollonius, L. iv. 469.

XVIII.

But would not ſtay
For gold, or perles, or pretious ſtones an houre.] i. e. any while, a determined for an undetermined part of time, *horae momento*, in a little while, Horat. i. ver. 7.

—ne ever houre *did ceaſe,*

B. v. C. 7 St. 45.

i. e. never ceaſed a moment.

XIX.

Whiles thus he lay in deadlyy ſtoniſhment,
Tydings hereof came to his mothers eare—] This epiſode is in ſome meaſure taken from Hom. Il. xviii. 35, &c. where Thetis arrives with her ſiſters, the daughters of Nereus, to comfort Achilles. And from Virg. G. iv. 317, where the ſhepherd Ariſtaeus complains, and his complaints reach his mother's ear, the Nereid Cyrene, beneath the chambers of the ſea. Marinell's mother was *black-browd Cymoënt*: whoſe name is formed from κῦμα *fluctus*, as

Cymo, *Cymothoë*, *Cymodoche*: and 'tis remarkable that Marinel's mother is called *Cymodoce*, B. iv. C. 11. St. 53. unleſs we muſt alter it (which I dont believe, becauſe Spenſer often varies in the ſpelling and writing of his proper names) into *Cymöente*; *black-brow'd* is from the *Greek*, μελάνοφρυς, κυάνοφρυς. *Marinell* likewiſe has his name from the ſea; his mother was a goddeſs; his father an earthly peer. I have all along thought, and am ſtill of the opinion, that Lord Howard, the Lord High Admiral of England, is imaged under the character of Marinell: There ſeems in Stanza 22 an alluſion to his captures and rich prizes taken from the Spaniards.

Ibid.

Who on a day,
Finding the nymph aſleepe in ſecret wheare
As he by chaunce did wander that ſame way.] It has been propoſed to read,

Finding the nymph aſleep in ſecret wheare—
As he by chaunce did wander that ſame way.

Spenſer, 'tis true, perpetually uſes *whereas* for *where*: but he never thus breaks his verſe, unleſs in the arguments prefixed to the Cantos. This paſſage wants explaining rather than correcting, and our poet is the beſt interpreter of his own phraſes.

Youths folke now flocken in every where,
To gather May-buſkets and ſmelling breere.
Aegl. v.

i. e. in every place: as our poets friend and oldeſt commentator explained it. So above *in ſecret wheare*, i. e. in a ſecret place. The adverb for the ſubſtantive, ex. gr. *He has a* ubi, *a* τὸ ποῦ, a **where**, *to live in*. In Italian *Dove* is uſed both adverbially and ſubſtantively: *Dove*, where. *Dove*, a place. *Sapete il dove?* do you know **the where**, or place? Let it be added too that Fairfax has the very ſame phraſe, B. iv. St. 90.

Alone ſometimes ſhe walkt IN SECRET WHERE,
To ruminate upon her diſcontent.

'Tis to be remember'd that Fays frequented ſecret and privy places, ſee B. iv. C. 2. St. 44.

XXII.

To doen his nephew in all riches flow] To cauſe his grandſon to abound in wealth. *To do*: ſee the gloſſary. *Nephew* for grandſon, we have taken notice of elſewhere.

XXIV.

—to reſt his wearie knife.] From ξίφος, and in the ſame ſenſe, as I have already remarked in a note on B. i. C. 3. St. 36. Shakeſpeare uſes it ſo frequently; but no modern would, with all theſe authorities, ſo uſe it at preſent.

XXV.

For Proteus was with prophecy inſpir'd.] Proteus is mentioned as a jugler and conjurer, in B. i. C. 2. St. 10. and B. iii. C. 8. St. 39, &c. But in Hyginus, Fab. 118, he is mentioned as a learned divine, or prophet, as likewiſe in Homer, Od. iv. 349. and Virgil G. iv. 387.

Eſt in Carpathio Neptuni gurgite vates,
Caeruleus Proteus.

Hence Milton in his Maſk,

By the Carpathian Wiſard's hook.

Milton calls him a *Wiſard* as he was a prophet; his *hook* means his ſhepherd's hook; for Proteus was Neptune's ſhepherd or herdſman,

And hath the charge of Neptunes mighty herd.
B. iii. C. 8. St. 30.

Proteo Marin, che paſche il fiero armento
Di Nettuno— Arioſt. Orl. F. viii. 54.

—immania cujus
Armenta, et turpes paſcit ſub gurgite phocas.
Virg. G. iv. 395.

XXVII.

But ah! who can deceive his deſtiny?] Æſchyl. Prom. ver. 518.

οὔκουν ἂν ἔκφυγοι γε τὴν πεπρωμένην.

deceive, i. e. lie hid from; avoid. So *fallere* is uſed by the Latins, Hor. Ep. i. 17. 10.

Nec vixit male, qui natus morienſque fefellit [λέληθεν]

i. e. eſcaped the notice of the world. And in L. iii. Od. xvi.

Fulgentem—fallit [λανθάνει] *beatior.*

Ibid.

So weening to have arm'd *him, ſhe did quite* diſarme.] Obſerve this playing with ſound of words. So B. i. C. 12. St. 27. *That erſt him goodly* arm'd, *now moſt of all him* harm'd. Hence Milton, vi. 655. *Oppreſs'd whole legions* arm'd: *Their* armour *help'd their* harm.

XXVIII.

And full of ſubtle ſophiſmes, which doe play
With double ſenſes, and with falſe debate.] *Debate* is uſed for fallacious reaſonings: 'tis a kind of catacreſis. Shakeſpeare has the ſame obſervation in Macbeth, Act 5.

And be theſe jugling fiends no more believd,
That palter with us in a double ſenſe.

Who knows not the oracles of old? which

Milton calls in Parad. Regain. B. i.

Ambiguous, and with double ſenſe deluding.

XXXIII.

They were all taught by Triton to obay
To the long raynes at her commandement] *To obey to*, ſee inſtances of this expreſſion in a note on B. ii. C.6. St. 20. The 1ſt edition has *raynes*, the other editions, *traines*. Preſently after

> *The reſt of other fiſhes drawen weare,*
> *Which with their finny oars the* SWELLING *ſea*
> *did ſheare.*

This epithet *ſwelling* is directly contrary to what is ſaid juſt above,

> *The waves obedient to theyr beheaſt*
> *Them yielded ready paſſage, and their rage ſurceaſt.*

Again,

Eftſoones the roaring billows STILL *abid.*

So that methinks we might ſet all to rights with no great variation of letters,

> *The reſt of other fiſhes drawen weare,*
> *Which with their finny oars the* YIELDING *ſea*
> *did ſheare.*

Yielding, in the ſame ſenſe as *buxome*, in St. 31. which proves the propriety of this correction. And thus Fairfax, xv. 12.

Their breaſts in ſuunder cleave the YEELDING *deepe.*

He ſays *a teme of dolphins* drew the chariot of Cyomënt, the reſt were drawn of other fiſhes:

> *Talis ad Haemonium Nereïs Pelea quondam*
> *Vecta eſt frenato caerula piſce Thetis.*
> Tibull. i. iv. 9.

> *—Quo ſaepe venire*
> *Frenato delphine ſedens, Theti, nuda ſolebas.*
> Ov. Met. ii. 237.

XXXV.

And all her ſiſter nymphes with one conſent
Supplide her ſobbing breaches with ſad complement.] *Her ſiſter nymphes* [κασίγνηται Νηρηΐδες, Hom. Il. xviii. 52.] fill up the intervals with their ſobs.

> αἱ δ' ἅμα πᾶσαι
> Στήθεα πεπλήγοντο· Θέτις δ' ἐξῆρχε γόοιο.

> *hae autem ſimul omnes*
> *Pectora plangebant; Thetis verò exorſa eſt luctum.*
> Hom. Il. xviii. 50.

XXXVI.

Deare image of myſelf, ſhe ſaid, that is
The wretched ſonne] *Deare image of myſelf, that is* [*videlicet*, namely] *the wretched ſonne of a wretched mother*. Thetis (Homer, Il. xviii. 54.) calls himſelf δυσαριστοτόκεια, which is happily compounded according to the Grecian eaſe of compounding words, and means that though ſhe had brought forth a noble offspring, yet 'twas an unhappy one: And after the ſame manner ſhe bemoans, Il. i. 414.

> Ὤμοι τέκνον ἐμὸν, τί νύ σ' ἔτρεφον αἰνὰ τεκοῦσα;

Cymoent ſays,

Now lyeſt thou a lump of earth forlorne?

The body without the ſoul is rightly ſo called: the Latin poets uſe *corpus inane* in the ſame ſenſe.

> *Ardet in extructo* corpus inane *rogo.*
> Ov. Amor. iii. Eleg. ix.

The laſt verſe ſeems thus to be rightly meaſured, *thy'* being cut off,

Nĕ cān thy' irrēvŏcāblĕ dĕstīny bĕ wĕſt.

XXXVII.

Not this the worke of womans hand ywis
That ſo deepe wound through theſe dear members drive.] Not this *truly* a womans handywork that drives ſo deep a wound through theſe dear members of my ſon. See note on B. iv. C. 11. St. 46.

XXXVIII.

and greater croſſe
To ſee friends grave, then dead the grave ſelf to engroſſe.] And 'tis a greater misfortune to ſee the grave of a friend, than dead to engroſs the grave itſelf. The poets frequently make their goddeſſes thus complaining of their immortality, and wanting to finiſh their woes and their being at once. See note on B. i. C. 5. St. 23.

> *Quoſdam*
> *Conſtat nolle deos fieri. Iuterna reclamat*
> *Quo vitam dedit aeternam? cur mortis adempta eſt*
> *Conditio?* [Virg. xii. 879.] *Sic Caucaſeâ ſub rupe*
> *Prometheus*
> *Teſtatur Saturnigenam, nec nomine ceſſat*
> *Incuſare Jovem, data ſit quod vita perennis.* [Æſchyl. Prom. Vinct. 518.] Auſon. Idyll. xv.

> ἁ δὲ τάλαινα
> Ζώω, ϗ θεὸς ἐμμὶ, ϗ ȣ̓ δύναμαί σε διώκειν.

> *Ego verò miſera*
> *Vivo, et dea ſum, nec te ſequi poſſum.*
> Bio Idyl. i. 53.

> *O quàm miſerum eſt neſcire mori!*
> Senec. Agam.

XXXIX.

That the dim eyes of my deare Marinell
I mote have cloſed, and him bed fareweel.] Virg. ix. 486.

> *Nec te tua funera mater*
> *Produxi, preſſive oculos.*

And him bed farewell—according to an old cuſtom, to which Virgil alludes, Æn. ii. 644. and xi. 97. This laſt *farewell* we often find in ancient inſcriptions.

AETERVM. MEVM. VALE
SOLATIVM.
Gruter p. DCCLIX.

AVE. SEXTI
JVCVNDE
VALE. SEXTI
JVCVNDE.
Ibid. pag. DCCCLXXXIX.

Yet malgre them, FAREWELL, *my ſweeteſt ſweet,*
FAREWELL, *my ſweeteſt ſonne,* 'TILL WE AGAIN MAY MEET.

But how could the goddeſs ever hope to meet her ſon again? this reading therefore of the 1ſt quarto, was upon ſecond thoughts corrected in the 2d quarto, as I have printed it in the context.

XL.

and ſpreding on the ground
Their wachet mantles—] A watchet colour is a faint blue, or ſkye-colour: ſo named from the woad, with which the cloth is dyed blue. And from **woad** comes WOAD-CHET OR WATCHET. See Skinner in **wachet colour**. Again, ſpeaking of a river god, B. iv. C. ii. St. 27.

All decked in a robe of watchet hew.

i. e. κοανόπεπλος, *caeruleum peplum habens.* Drayton in Polyol. part. 2d. pag. 15 uſes this epithet, ſpeaking of Neptune,

Who like a mightie king, doth caſt his watchet *robe,*
Farre wider than the land, quite round about the globe.

Before him, Chaucer in the Miller's Tale, 213.

All in a kirtle of a light wachet.

Ibid.

They ſoftly wipt away the gelly *blood*] So the old quartos and Folio of 1609. but the Folios of 1611. 1617. 1679. all read *jelly'd blood*. Spenſer, I am pretty certain, and having for my aſſurance the beſt editions for authorities, preferred the ſubſtantive. The diction is more poetical: So Horace ſays, *Stertinium acumen*, Lib. i. Epiſt. xii, 20. *Mauris jaculis*, L. i. Od. xxii, 2. *Mauris anguibus*, L. iii. Od. x, 18. So Juvenal (though modern editions ſay otherwiſe) *Oceano fluctu*, **the ocean wave**, Sat. xi. 94. *littore oceano*, xi. 113. **the ocean ſhore**. And thus Spenſer, *in ocean waves*, B. i. C. 2. St. 1. *the ocean wave*, B. i. C. 11. St. 34. *Water dew*, B. i. C. 11. St. 36. *the virgin roſe*, B. i. C. 12. St. 74. *roſae virgines.* τύραννον σκῆπτρον, a tyrant ſcepter. Æſchil. Prometh. *exercitus victor*, the victor army. Livy. *his victor foote*, B. ii. C. 5. St. 12. *bellator equus*, the warriour horſe. Virg. *Briton Prince*, Introduct. B. i. St. 2. *Britane land*, B. i. C. 10. St. 65, *Bryton fieldes*, B. i. C. 11. St. 7. *lyon whelpes*, B. i. C. 6. St. 27. with many other of like ſort, which we leave to the reader.

Ibid.

They pourd in ſoveraine balme and nectar—] So Venus in the cure of Æneas, Virg. xii. 419.

Spargitque ſalubres
Ambroſiae ſuccos et odoriferam panaceam.

And Thetis pours in nectar to preſerve the body of Petroclus from corruption, Hom. Il. xix. 38.

Πατρόκλῳ δ᾽ ἄυτ ἀμβροσίην ϗ νέκταρ ἐρυθρὸν
Στάξε κατὰ ῥινῶν, ἵνα οἱ χρὼς ἔμπεδος εἴη.

LXI.

Tho when the lilly-handed Liagore—] *Lilly-handed*, λευκώλενος. Liagore was one of the daughters of Nereus, according to Heſiod, Θεογ. ver. 257. But this mythology is partly our poets own, and partly borrowed from the ſtory of Apollo's raviſhing Oenone, and teaching her the ſecrets and uſes of medicinal herbs. He ſays Paeon was born of Liagore and Apollo. Pæon was phyſician of the gods, and is mentioned in Homer, Il. v. 401. and 900.

LXII.

Then all the reſt into their coches clim,] See note on B. iv. C. 11. St. 46.

XLIII.

Deepe in the bottome of the ſea her bowre—] Cymöent's chamber or ſecret ſeat was in the bottom of the ſea, ἐν βένθεσσιν ἁλὸς, as that of Thetis is deſcribed in Homer Il. xviii. 35. *And built of hollow billowes heaped hye*—From Hom. Od. xi. 242.

Πορφύρεον δ᾽ ἄρα κῦμα περιστάθη, οὔρεϊ ἶσον,
Κυρτωθὲν, κρύψεν τε θεὸν, θνητήν τε γυναῖκα.

Caeruleus quidem fluctus cirumſtetit monti aequalis
Curvatus, abſconditque deum, mortalemque faeminam.

Or as Virgil has better tranſlated it, G. iv. 361.

Curvata in montis faciem circumſtetit unda.

Such too is the ſtrange bowre of the Wizard mentioned in Taſſo, xiv. St. 37. See too Virgil, G. iv. 333.

Ibid.

For Tryphon of ſea-gods the ſoveraine leach is hight.] Tryphon is a name well known. But how one of ſuch a name came ever to be ſurgeon of the Sea-gods, Spenſer only could tell us, who had the information from his own Muſe.—This ſtory which breaks off at St. 44. he reſumes B. iv. C. 11. St. 6.

XLV.

the prince, and faery gent,
Whom late in chace of beauty—She leſte,—] See B. iii. C. 1. St. 17.

XLVI.

Of hunters ſwifte, and ſent of howndés trew.] The Folios read, *hunters:* the 1ſt and 2d quarto edit. *hunter*. We have this meaſure frequent, *hŏwndĕs.*

XLVII.

But Timias, the princes gentle ſquyre,
That ladies love unto his lord forlent,] But Timias the Squire of Prince Arthur had given up [had *before lent* or given up] that lady unto his lord. It ſhould be therefore *forelent.*

XLIX.

Like as a fearfull dove, which through the raine
Of the wide ayre her way does cut amaine,
Having farre off eſpyde a taſſell gent
Which after her his nimble winges doth ſtraine,
Doubleth her haſt for feare to bee FOR-HENT,
And with her pineons cleaves the liquid firmament.]
The raine of the wide ayre, i. e. the aëry region. See *raine* in the Gloſſary,—*a taſſell gent*, a tarcel gentle: Ital. *terzuolo.*—*For-hent*, ſo the 1ſt and 2d quarto: the Folios, *Fore-hent:* which is right, *i. e.* to be taken before ſhe can eſcape. This ſimile is frequently to be found in the poets; you may cite a hundred paſſages.

Sic aquilam penna fugiunt trepidante columbae.
Ov. Met. i. 506.

Ut fugere accipitrem penna trepidante columbae,
Ut ſolet accipiter trepidas agitare columbas.
Ov. Met. v. 605.

Not half ſo ſwift the trembling doves can fly,
When the fierce eagle cleaves the liquid ſky:
Not half ſo ſwiftly the fierce eagle moves,
When through the clouds he drives the trembling doves.
Pope's Windſ. Forreſt.

Thus at the panting dove a falcon flies;
The ſwifteſt racer of the liquid ſkies—
Pope's Hom. Il. xxii. 183.

LI.

His uncouth *ſhield*—] For it was covered with a veil. See note on B. i. C. 7. St. 33.

LV.

NIGHT—] Of the dignity of this Matron we have ſpoken in a note on B. i. C. 5. St. 22. What is here ſaid, is ſaid by a man in a paſſion, and not according to ancient mythology. There ſeems an error in the cloſe of the Stanza, occaſioned by a repetition; which error is not unuſual in this poem.

Where, by the grim floud of Cocytus ſlow,
Thy dwelling IS *in Herebus black hous,*
(Black Herebus thy huſband IS *the foe*
Of all the gods) where thou ungratious
Halfe of thy dayes doeſt lead in horrour hideous

Who does not ſee that IS, juſt above, caught the printer's eye? *Black Herebus*, is put in appoſition, and the true reading eaſily occurs,

Thy dwelling is in Herebus black hous,
(Black Herebus, thy huſband, and *the foe.*
Of all the gods) where thou, &c.

LIX.

Dayes deareſt children be the bleſſed ſeed—] So the 2d quarto: but the 1ſt,

The children of day be the bleſſed ſeed.

Zoroaſter the magian (as Plutarch tells us in Iſis and Oſiris) called the good principle Oromazes, and ſaid it reſembled light; and the evil principle Arimanius, which reſembled darkneſs. Oromazes begot ſix deities, one of which was Truth—*Truth is his daughter*—Arimanius produced as many of quite contrary attributes. But in the end *Good* ſhall be all in all, and Arimanius with his wicked offspring deſtroyed,

Dayes deareſt children be the bleſſed ſeed
Which darkneſs ſhall ſubdue—
AND GOD SHALL BE ALL IN ALL.

CANTO V.

I.

WONDER it is—] See note on B. iii. C. 3. St. 1.

II.

But to his firſt purſuit—] B. i. C. 9. St. 14, 15.

III.

He met a dwarfe,] who this was, See B. v. C. 2. St. 2, 3.—In the following Stanza, the dwarfe ſays,

Sir, ill mote I ſtay
To tell THE SAME:—

We find theſe words juſt after,

Who lately left THE SAME,—and theſe words ſeem to have caught the printer's roving eye, for I want authority only to print,

Sir, ill mote I ſtay
To tell MY TALE—

VII.

Such happineſſe did maulgre to me ſpight,] See the Gloſſary in *Maulgre*.

VIII, IX.

Yet ſhe loves none but one, that Marinell IS *hight:*
A ſea-nymphes ſonne, that Marinell IS *hight,*
Of my dear dame IS LOVED *dearly well*;] obſerve here a repetition frequent in our poet, and ſee note on B. iii. C. 2. St. 17. but inſtead of IS *loved*, I believe the poet wrote *beloved: a ſea-nymphes ſonne*, is put in appoſition with Marinell. By this reading we get rid of IS thrice occurring in three verſes, whereas the elegance and turn of the verſe requires only the repetition of, *that Marinell is hight*.

Yet ſhe loves none but one, that Marinell is hight;
A ſea-nymphes ſonne, that Marinell is hight,
Of my deare dame beloved *dearely well*—
But he ſets nought at all by Florimel,

He ſets nought at all by, i. e. he entirely diſregards.

Ibid.

Did him (they ſay) forwarne *through ſacred ſpell*:] It ſhould be *forewarne*. See above B. iii. C. 4. St. 25. So juſt below,

And fowre ſince Florimell the court forwent,

It ſhould have been *Forewent*, i. e. did forego.

XI.

So may YOU *gaine to* YOU—] This is the reading of the 2d Edit. and of the Folios: and 'tis wrong. But the 1ſt Edit. as it ſhould be,

So may ye *gaine to* you—

I thought it not improper to notice that *ye* ſhould be uſed in the nominative caſe, and *you* in oblique caſes. But our poet does not follow this rule ſo ſtrict as he ought. Where I can therefore lay the fault on the printers and editors, I remove this confuſion from the context. The tranſlators of the Bible are very correct in this diſtinction of *ye* and *you*, and I wiſh others would follow their example.

XII.

The want of his good ſquire—] See above B. iii. C. 4. St. 47.

XV.

For they were three
Ungratious children of one graceleſſe ſyre.] Perhaps alluding to the threefold diſtinction of luſtful deſire, *viz.* the luſt of the eye, the luſt of the ear, and the luſt of the fleſh. *Mulier viſa, audita, tacta.*

XVI.

FORTHWITH *themſelves with their ſad* INSTRUMENTS
Of ſpoyle and murder they gan arme BYLIVE,
And with him foorth into the forreſt WENT,] In theſe three verſes the reader will ſee, that *inſtruments* does not jingle with *went*: he therefore will think it ſhould be *inſtrument*; for the ſingular number may here be eaſily defended. He will ſee likewiſe that FORTHWITH and BYLIVE are both adverbs, both ſignifying *immediately*, and 'twill be ſuggeſted to him that FORTHWITH is an eaſy corruption of the printer or tranſcriber, for FORTHY, which word we have in a hundred places, Anglo-S. ꝼoꞃþı *quamobrem*; on which account the whole paſſage therefore runs thus, and connects with the foregoing Stanza,

Forthy themſelves with their ſad inſtrument
Of ſpoyle and murder they gan arme bylive,
And with him foorth into the forreſt went—

XVII.

By that ſame way they knew that ſquyre unknowne
Mote algates paſſe;—] By that ſame unknowne way, &c. See note on Introduction to B. ii. St. 3.

XIX.

But labour'd long in that deepe ford with vaine diſeaſe.] *i. e.* in vain. See note on B. i. C. 2. St. 39. and on B. ii. C. 5. St. 16.

XXII.

He tombling downe with gnaſhing teeth did bite
The bitter earth, and bad to let him in
Into *the balefull houſe of endleſſe night*,] *And pray'd*, intreated, *to let him* in into *the balefull houſe*: take notice of the two prepoſitions: See B. 4. C. 6. St. 15. This is expreſſed from the poets.

Procubuit moriens, et humum ſemel ore momordit
Virg, xi. 418.

Sanguinis ille vomens rivos cadit, atque cruentam
Mandit humum. xi. 669.

Volvitur ille ruens, atque arva hoſtilia morſu
Appetit, et mortis premit in tellure dolores.
Sil. Ital. ix. 383.

But Homer led the way, ὀδὰξ λαζοίατο γαῖαν.

XXIII.

His ſinfull ſowle with deſperate diſdaine
Out of her fleſhly ferme fled to the place of paine.]
From Virgil.

Vitaque cum gemitu fugit INDIGNATA *ſub umbras.*
Aen. xii.

A le ſqualide ripe d' Acheronte
Sciolta dal corpo, più freddo che giaccio,
Beſtemmiando fuggi L' ALMA SDEGNOSA.
Orl. Furios. xxxvi. 140.

Take notice of the iteration of the letters: hence perhaps he ſays, *fleſhly ferme*, and not *fleſhly houſe*: for the body is the houſe or tabernacle in which the ſoul dwells. What Menage obſerves in FERME: will very well explain our poet. ' *Comme Firma à ete dit pour un lieu fermé,* ' *on a dit auſſi Firmitas pour un bourg, ou village,* ' *fermé de murailles. Les capitulaires de Charles le* ' *Chauve, titre* 31. *chapitre* 1. *Et volumus et expreſſe mandamus ut quicunque iſtis temporibus caſtella et firmitates et haias ſine noſtro verbo fecerint,* ' *&c.*—on a auſſi dit firmare pour enclore, et ' fortifier; d' où nous avons fait fermer, &c.' So that *Fleſhly ferm* is an incloſure of fleſh.

XXIV.

As that did foreſee
The fearfull end of his avengement ſad,] i. e. as if that he did foreſee—*praeſaga mali mens*, Virg. x. 843. The following verſes are expreſſive of the faintly fluttering arrow, ſhot from the bootleſſe bow: and will bear compariſon, with that well known paſſage in Virgil, where he deſcribes the feeble dart, ſcarce flung from the arm of the enervated old king. Dryden's tranſlation is happy,

This ſaid, his feeble hand a javelin threw,
Which flutt'ring, ſeemd to loiter as it flew;
Juſt, and but barely, to the mark it held,
And faintly tinckled on the brazen ſhield.

XXVII.

Providence hevenly paſſeth living thought,] See note on B. i. C. 6. St. 7.

Ibid.

—*As faire as Phoebus ſunne.*] As faire as Phoebus the ſun: expreſſed as *Phoebus Apollo*, Παλλας Ἀθηνη, *Cytherea Venus*, &c. See Bentley's note on Horat. Carm. i. iv. 5. Juſt above concerning Braggadochio's cowardiſe, See B. ii. C. 3. St. 46.

XXVIII.

Well hoped ſhee the *beaſt engor'd had beene,*
And made more haſte THE *live to have bereav'd*:] rather, HIS *life*: i. e. to have taken away the life of the beaſt. *perſue* means *the purſuit*, and tracing of the beaſt by his blood.

XXX.

Beſides all hope *with melting eies did vew*,] did ſee out of all hope, hopeleſs.

XXXII.

For ſhee of herbes had great intendiment,] Ital. *Intendimento*, intendment, underſtanding. Ladies of antiquity of the higheſt rank were ſkilful in phyſick and ſurgery. Who is ignorant of Medea, the daughter of a King? of Circe? or of the wife of King Thone, who taught Helena the uſe and mixture of Nepenthes? The royal Agamede knew all herbs and all their virtues.

Ἣ τόσα φάρμακα ᾔδη, ὅσα τρέφει εὐρεῖα χθών.
Il. λ'. 740.

Let us turn to Romance writers, no ſmall imitators of Homer. Sir Phil. Sydney in his Arcadia, p. 69. introduces ' Gynecia having ſkill ' in ſurgery: an art in thoſe days much eſ' teemed; becauſe it ſerved to virtuous courage, ' which even ladies would, even with the con' tempt of cowards, ſeem to cheriſh.' Angelica who makes ſo great a figure in Boyardo and Arioſto ' had great intendiment of herbs.' See Boyardo, Orl. Innam. Fol. 51. or Berni. L. i. C. 14. St. 38. And Arioſto, xix. St. 22. This ſame Angelica cures the wounded Medoro, as Belphœbe cures the wounded Squire.

Spenſer mentions 1ſt *Tobacco*: this was brought into England by Sir W. Ral. an. 1584. I took notice formerly in a letter to Mr. Weſt, that Timias, this gentle Squire, was intended to expreſs covertly Sir W. Ral. Timias therefore covertly expreſſing our poets honoured friend; the alluſion is maniſeſt.—2dly, *Panacea.* This is mentioned in the cure of Æneas, Virg. xii. 419. the very name ſhews it a ſovereign remedy: Angelica uſes it too in the cure of Medoro, as well as the Dictamnus. See Virg. xii. 411.—3dly, *Polygony.* Pliny mentions *Polygonum* as good to ſtanch blood. Whether any of theſe herbs it were, or whatever elſe the ſoveraine weed was named, this ſhe brought, and applyed: *Fovit eâ vulnus*, Virg. xii. 420. *Leva ogni ſpaſmo*, Arioſto: *She abated all ſpaſme.*

XXXVI.

Nor goddeſſe I, nor angell, but THE *mayd*
And daughter—] It ſhould be rather,

—but A *mayd*,

Shakeſp. Temp. Act. 1. *My prime requeſt*
(Which I do laſt pronounce) is, o you wonder,
If you be made or no? Mir. No wonder, Sir,
BUT CERTAINLY A MAID.

O quam te memorem Virgo: namque haud tibi vultus
Mortalis, nec vox hominem ſonat: O dea certe—
Tum Venus, haud equidem tali me dignor honore.
Virg. i. 327.

XXXIX.

—That their *courſe they did reſtraine.*] From the 2d quarto and Folios I have printed *his courſe.* juſt above,

And like a ſtately theatre it made,

i. e. What reſembled a ſtately theatre. See the ſame expreſſion in a note on B. i. C. 2. St. 13.

XL.

—and of their ſweet loves teene,] i. e. and of the vexation which their ſweet loves gave them. Anglo-S. ꞇeonan, *vexatio.*

Ibid.

That greateſt princes liking *it mote well delight.*] The alteration which I have made in the context is from the 2d quarto and Folios: not, *delight the liking*, but *delight* the greateſt princes on earth, *greateſt princes living.*

XLIII.

Still as his wound did gather, and grow hole,
So ſtill his hart woxe ſore, and health decayd:
Madneſſe to ſave a part, and loſe the whole.] This is the ſpelling of the 1ſt and 2d quarto editions: others read, *grow whole.* The words ought to have ſome difference: perhaps, *hole* from the Anglo-S. hal, *Sanus.* *Whole* from ὅλος, Fολος.

Ibid.

—what other could he do at leaſt,] What at leaſt could he do otherwiſe.

XLVII.

To her, to whom the hevens do ſerve and ſew?] I thought formerly that Sir W. Raleigh, who is all along imaged in Timias, made ſome verſes of like nature to his Cynthia, our poet's Belphœbe. The compliment here paid Q. Elizabeth, that the heavens themſelves obey'd to her, and fought her battles, is borrowed from Claudian, and was applied to her, when the Spaniſh fleet was deſtroyed by the ſtorms:

O nimium dilecta Deo, cui militat aether,
Et conjurati veniunt ad claſſica venti!

A medal likewiſe was ſtrucken, repreſenting a fleet ſhattered by the winds and falling foul on one another, with this inſcription, *Afflavit Deus et diſſipantur,* God blew with his wind and they were ſcattered.

Theſe often repeated verſes *Dye, rather dye*—the grammarians call *verſus intercalares,* παρεμβεβλημένοι. So in Ovid's Epiſtles, *Impia quid dubitas Deïanira mori?—Theocritus,* Ἄρχετε βωκολίκας, κ. λ. Virgil, *Incipe Maenalios,* &c.

XLVIII.

As percing levin, which the inner part
Of every thing conſumes and calcineth by art.] The ill ſtate of his mind and body, his love to Belphoebe conſumed his inner part, juſt as piercing lightning, which conſumes (as is ſaid) oftentimes the ſword, without hurting the ſcabbard; and melts money in a man's pocket, without hurting him or his cloaths:—*and calcineth by art,* and calcineth, as it were, by chymical art.

XLIX.

Yet ſtill he waſted, as the ſnow congeald,
When the bright ſunne his beams thereon doth beat:] He had his eye, I believe, on Arioſto, Canto xix. St. 29. who has the ſame ſimile, applied to Angelica in love with Medoro.

La miſera ſi ſtrugge, come falda
Strugger di neve intempeſtiva ſuole,
Ch' in loco aprico abbia ſcoperta il ſole.

Compare Taſſo, xx. 136. and Ovid, Met. iii. 487.

LI.

That daintie roſe,—] It ſeems to me that this image (though varied) was taken from that well known ſimile in Catullus, Carm. Nuptial.

Ut flos in ſeptis ſecretus naſcitur hortis
Ignotus pecori, &c.

which Arioſto has imitated, Orl. Fur. i. 42.

> *La verginella è ſimile à la roſa*
> *Ch' in bel giardin*, &c.

LIII.

And crowne your heades with heavenly coronall,
Such as the angels weare before God's tribunall.] *A crown of glory that fadeth not away*, 1 Pet. v. 4. ἀμαράντινον στέφανον. Hence Milton with a learned and poetical alluſion ſpeaking of the angels crowns, calls them *Crowns inwoven with amarant and gold*, iii. 352. Chaſtity is this crown of amarant and gold, which our poet recommends to the ladies to wear, following the example of their VIRGIN QUEEN. See note on the Introduction to B. iii. St. 1.

LIV.

To your faire ſelves a faire enſample *frame*—] *exemplar:* παράδειγμα. *Poſce exemplar honeſti.* Lucan.

CANTO VI.

I.

SO farre from court and royal citadell,
The great ſchool-maiſtreſs of all courteſy.] See B. vi. C. 1. St. 1. and the note.

III.

Her berth was of the wombe of morning dew.] Alluding to Pſal. cx. 3. *The dew of thy birth is of the womb of the morning.*—This is difficult to underſtand; the dew is, as it were, the offspring of the morning: a kind of birth or conception of the womb of the morning: the offspring of Chriſt, his ſubjects, and ſons, &c. were to be as numerous as the dew of the morning.

IV.

Her mother was the faire Chryſogonee
The daughter of Amphiſa—] The Mythology is all our poet's own. Belphœbe is Q. Elizabeth; if we carry on the alluſion Chryſogonee ſhould be Anna Bullen: but this will not hold true, no more than Amorett is Queen Mary, becauſe ſaid here to be ſiſter of Belphœbe. However, I neither affirm nor deny that Amorett is the type of Mary Q. of Scots, whom Q. Elizabeth called ſiſter.

VI.

As it in antique bookes *is mentioned.*] Our poet to gain credit to his ſtrange aſſertions refers to certain *antique bookes*, which we have ſpoken of in a note on B. iii. C. 2. St. 18.

Ibid.

When Titan faire his beāmĕs *did diſplay.*] The Folios read,

> *When Titan faire his* hot beames *did diſplay.*

See note on B. i. C. 5. St. 23.

VII.

The ſun beames bright upon her body playd.] The mother of Belphœbe conceived from the rays of the ſun.—One would imagine that Spenſer had been reading of Sannazarius de partu Virginis, ii. 372.

> *Haud aliter, quàm quum purum ſpecularia ſolem*
> *Admittant; lux ipſa quidem pertranſit, & omnes*
> *Irrumpunt laxu tenebras, & diſcutit umbras.*
> *Illa manent illaeſa, hand ulli periva vento,*
> *Non hiemi, radijs ſed tantum obnoxia Phoebi.*

Mahomet ſays the Genii (a higher order of beings between angels and men) were created of elementary fire: *He created man of clay, but the Genii he created of fire pure from ſmoke.* Al Koran ch. lv. What wonder that Belphoebe ſhould be thus born, ſince the ſun generates ſouls, like rays and ſparks of fire? *Sol (mens mundi) noſtras mentes ex ſeſe, velut ſcintillulas diffundit.* Amm. Marcell. L. xxi. And why more incredible that Chryſogone ſhould conceive from the rays of the ſun, than mares ſhould conceive from the wind? Pliny, Virgil, and Taſſo, mention this wonder. The ſoul itſelf is a ray of light from the ſource of all light. *Omnia Stoici ſolent ad igneam naturam referre.* Cic. de Nat. Deor. L. iii. The ſoul is intelligible fire, ϖῦρ νοερόν. Cic. Tuſc. i. *Zenoni Stoico animus ignis videtur.*

> *Igneus eſt ollis vigor, et caeleſtis origo*
> *Seminibus.*

Though many paſſages of like ſort might eaſily be brought together, yet I ſhall add but one more from Epicharmus.

Iſtic eſt de ſole ſumptus ignis, iſque mentis eſt.

So that to make the ſoul to be an æthereal, fiery ſubſtance, a ray of light, &c. is no new doctrine: and Belphoebe was one of theſe Genii, all elementary purity, and chaſtity.

VIII.

So after Nilus inundation
Infinite ſhapes of creatures men doe fynd
INFORMED *in the mud.*] i. e. after the inundation of the river Nile various kinds of creatures imperfectly formed are found bred in the mud by an equivocal generation. *Informed*, imperfect, half formed. He has Ovid plainly in view, Met. i. 422.

> *Sic ubi deſeruit madidos ſeptemfluus agros*
> *Nilus—*
> *Plurima cultores verſis animalia glebis*
> *Inveniunt, et in his quaedam modo coepta ſub ipſum*
> *Naſcendi ſpatium*; *quaedam* IMPERFCTA—

Pomponius Mela ſpeaking of the Nile has the ſame obſervation, *Ubi ſedantur diluvia, ac ſe ſibi reddidit, per humentes campos quaedam nondum perfecta animalia, ſed tum primum accipientia ſpiritum,* ET EX PARTE JAM FORMATA, *ex parte adhuc terrea viſuntur.* Spenſer uſes *informed* as the Latins uſe *informatus*, not perfectly formed: *His informatum manibus jam parte polita Fulmen erat*, Virg. viii. 426. i. e. the unformed, unfiniſhed thunder. ‘ INFORMARE *et* DEFORMARE *pictoriae aut ſtatuariae ſunt vocabula:* ‘ *et* INFORMATIO σκιογραφία *eſt.*’ Says Taubmannus in his note on the above paſſage of Virgil. See the ſame ſimile B. i. C. 1. St. 21.

IX.

Great father he [the ſun] *of generation—*
And his fair ſiſter [the moon] *for creation*
Miniſtreth matter fit, which tempred right
With heat and humour, breeds the living wight.]
Ovid. Met. i. 430.

> *Quippe ubi temperiem ſumſere humorque calorque,*
> *Concipiunt, et ab his oriuntur cuncta duobus.*

Theſe Egyptian hypotheſes may be ſeen in Plutarch's treatiſe of Iſis and Oſiris; where 'tis likewiſe aſſerted that the light which comes from the moon is of a moiſtening and a prolific nature: the moon is likewiſe called there *the Mother of the world.*

X.

Till that unweeldy burden ſhe had reard] Terent. Andr. Act. i.

> *Quicquid peperiſſet decreverunt* tollere.

XII.

Him for to ſeeke, ſhe left her heavenly hous,
(The houſe of goodly formes and faire ASPECTS,
Whence all the world derives the glorious
Features of beautie *and all ſhapes ſelect,*
With which high God his workmanſhip hath deckt)
And ſearched everie way, through which his wings
Had borne him, or his tract ſhe mote detect:
She promiſt kiſſes ſweet, and ſweeter things,
Unto the man that of him tydings to her brings.] SHE *left*—The ſeeming redundancy of the article is a moſt elegant imitation of Homer and Virgil, who thus ſuperadd ὅγε, *ille,*—See note on B. ii. C. 8. St. 6. In Hughes's edition 'tis printed *aſpect*, in all the others *aſpects*, which does not rhime to the other words. *Beautie* is the reading of the 1ſt quarto, the others *beauties*, which is the worſe reading, as *features*, *beauties*, *ſhapes*, have all like terminations. Venus to ſeek her fugitive ſon (δραπετίδην ὑιόν.) left her heavenly houſe, her planetary orb: Vulcan in Homer Il. ά. is ſaid to have made different manſions for the gods; in alluſion to the twelve houſes aſſigned to the planets by aſtrologers: The *aſpect* of Venus was favourable; the aſpect of Saturn malign. As to the ſtory here told of Venus loſing her ſon; her ſeeking him; and the promiſes made to thoſe who would diſcover him,

> *She promiſt kiſſes ſweet and ſweeter things,*
> *Unto the man that of him tydings to her brings.*

This ſtory Spenſer might have taken from the Aminta of Taſſo, where Cupid is introduced diſguiſed in a paſtoral dreſs, having juſt plaid the truant from his mother. Spenſer ſays, St. 11. *that for ſome light diſpleaſure—he had fled.* In Taſſo, Love ſays, that he was conſtrained to fly, and to conceal himſelf from his mother, becauſe ſhe would diſpoſe of him and his arrows according to her will; and as a vain and ambitious woman would confine him amongſt courts, crowns, and ſcepters.

> *Io da lei ſon conſtretto di fuggire,*
> *E celarmi da lei, perch' ella vuole*
> *Ch' io di me ſteſſo, e de le mie ſaette*
> *Faccia à ſuo ſenno*; *e qual femina, e quale*
> *Vana et ambitioſa mi riſpinge*
> *Pur tra le corti, e tra corone, e ſcettri.*

Love then mentions his retiring into the woods and cottages; his mothers purſuing him thither, and promiſing to the diſcoverer of her fugitive ſon either ſweet kiſſes, or ſomething elſe more ſweet.

> *Ella mi ſegue,*
> *Dar promittendo à chi m' inſegna à lei,*
> *O dolci baci, ò coſa altra più cara.*

I have no occaſion to put the reader in mind that the Prologue of Taſſo's Aminta is chiefly taken from Bio.

XVIII.

that late in treſſes bright
Embreaded were for hindring *of her haſte.*] i. e. leſt they ſhould hinder. The laſt verſe in this ſtanza, viz.

And were with ſweet ambroſia all beſprinkled light,

is imitated either from Homer, deſcribing the locks of Jupiter, Αμβρόσιαι χαῖται, Il. ά. 529. or from Virgil, deſcribing the locks of Venus, Æn. i. 403.

Ambroſiaeque comae divinum vertice odorem
Spiravere.

The picture, which our poet here draws of Diana and her nymphs ſurprized by Venus, ſeems taken from the ſtory of Acteon in Ovid; and the cloſing verſe in St. 19.

Whiles all her nymphes did like a girlond her incloſe,

is plainly a tranſlation of the following,

—circumfuſaeque Dianam
Corporibus texere ſuis. Ovid. Met. iii. 180.

XXIII.

—Let it not be envide.] Απίτω φθόνος, *abſit invidia.* σὺν Αδραςείᾳ λέγω. Euripid. in Rheſo. Plato uſes ὡς ἔπος εἰπεῖν in the ſame ſenſe; which the editors and tranſlators of Plato ſeem not rightly to have underſtood; and which expreſſion Cicero himſelf wrongly interprets.

XXIV.

By Stygian lake I vow, whoſe ſad annoy
The gods doe dread, he dearly ſhall abye.] I vow by the river Styx (*whoſe ſad annoy*, annoyance, i. e. whom to injure or offend by perjury the gods do dread) he dearly ſhall pay for it.

Stygiamque paludem,
Dii cujus jurare timent, et fallere numen.
Virg. vi. 324.

I ſcarce doubt but that Spenſer had in view the Epigram in Antholog. pag. xi. where the Muſes reply to Venus, who was perſuading them to pay ſome greater regard to her, or ſhe would arm her ſon againſt them, ‘Go to ‘(ſay they) and talk in this impudent ſtrain ‘to Mars, that boy of yours comes not to us,

He comes not here, we ſcorn his fooliſh joy.

Ἄρει τὰ ςώμυλα ταῦτα
Ἡμῖν δ' οὐ πέτεται τοῦτο τὸ παιδάριον.

Obſerve likewiſe this elegant ſarcaſm, *we ſcorn his* FOOLISH *joy*, in alluſion to the name of Venus Αφροδίτη; ſo named (as ſome ſay) ἀπὸ ἀφροσύνης, from the *follies* and the madneſſes, with which this goddeſs of beauty inſpires her votaries. Eurip. Traod. 989.

ΤΑ ΜΩΡΑ γὰρ πάντ' ἐςὶν Αφροδίτη βροτοῖς,
Καὶ τοὔνομ' ὀρθῶς ΑΦΡΟΣΥΝΗΣ ἄρχει θεᾶς.

Euripides likewiſe in his Hyppolytus uſes μωρία i. e. *folly*, for *immodeſty:* and Plautus, in the ſame ſenſe ſays *ſtultè facere.* Several inſtances there are in Scripture where *to play the whore*, and *to act* FOLLY, are expreſſions of the ſame import.

XXV.

So her ſhe ſoon appeaſd
With ſugred words, and gentle blandiſhment,
From which a *fountaine from her ſweete lips went.*]
So the 1ſt and 2d quarto editions, but the folios of 1609, 1611, 1617, read,

Which as a *fountaine from her ſweete lips went.*

And this is plainly the true reading. *Sugred words* is the expreſſion of Ariſtophanes in Avibus ver. 909. μελιγλώσσων ἐπέων. So our old poets, Chaucer and Lydgate:

Thy ſugir drops *ſwete of Helicon*
Diſtil in me, thou gentle Muſe, I pray.
Ch. Court of Love, ver. 22.

Certys Homer for all thy excellence
Of rethoryke and ſugred eloquence—
Lydg. of the Warres of Troy B. iv. C. 31.

And ſugred *ſpeeches whiſpred in mine eare*
Fairfax. iv. St. 47.

XXVI.

And after them herſelfe eke with her went
To ſeeke the fugitive.] Thus the verſe breaks off in the 1ſt quarto edition: but in the 2d quarto is added, to compleat the meaſure,

—both farre and nere,

XXVII.

She bore withouten paine—] Goddeſſes and Heroines often bring forth their children without pain: ſo Latona brought forth Diana,

Οττι με ϗ τίκτουσα ϗ οὐκ ἤλγησε φέρουσα
Μήτηρ——— Callim. in Dian. ver. 24.

So Danae brought forth Perſeus, Alcmena Hercules; and the ſame ſtory is told of Mahomet's mother.

XXVIII.

But Venus THENCE—] So the 1ſt edition, much better than the ſubſequent editions *hence*, preſently after write *Love's*, i. e. Cupid's.

XXIX.

Whether in Paphos or Cytheron hill

Or it in Gnidas be—] Venus mentions theſe her beloved places, in Virg. x. 51.

> *Eſt Amathus, eſt celſa mihi Paphus atque Cythera,*
> *Idaliaeque domus*

And Horace addreſſes Venus as Queen of Cnidus and Paphus,

> *O Venus, regina Cnidi Paphique.*
> L. i. Od. 30.

‘ Phaphia comprehendeth the weſt of the Iſland Cyprus, ſo called of the maritime city Paphus. No place there was through the whole earth where Venus was more honoured;

> *Illa Paphum ſublimis abit, ſedeſque reviſit*
> *Laeta ſuas*— Virg. i. 419.

West of this ſtood Cythera, a little village, at this day called Conucha; ſacred alſo to Venus, and which once did give a name unto Cyprus.’ Sandys Trav. pag. 221. I have from the authorities of the 2d quarto, and folios, altered *Gnidas* into *Gnidus*. Spenſer, imitating Chaucer, ſays *Citheron*, and not *Cythera*.

Ibid.

The gardin of Adonis—] Spenſer has already mentioned *the gardins of Adonis*, in B. ii. C. 10. St. 71. and here he is profuſe in the deſcription of them. Milton I believe had Spenſer in his mind, where he compares the garden of Paradiſe with the garden of Adonis, B. ix. 439.

> *Spot more delicious than thoſe gardens fein'd*
> *Or of reviv'd Adonis, or renown'd*
> *Alcinous*——

‘ There was no ſuch garden ever exiſtent, or even FEIGN'D, [ſurely there was, and that too by Spenſer in the epiſode now before us] κῆποι Ἀδώνιδος, *the gardens of Adonis*, ſo frequently mentioned by Greek writers, were nothing but portable earthern pots, with lettice or fennel growing in them, &c.’ Bentley. I ſhall refer the reader to what I have already written on this ſubject in Critical Obſervations on Shakeſpeare, page 151, and will now give the reader ſome opening into this beautiful allegory. But firſt it ſeems not improper to ſee how ſome of the ancients allegorized this table, which take in the words of the learned Sandys, who thus writes in his Travels, pag. 209. ‘ Biblis was the royal ſeat of Cyneras, who was alſo king of Cyprus, the father of Adonis ſlaine by a bore; deified, and yeerly deplored by the Syrians in the moneth of June; they then whipping themſelves with univerſal lamentations: which done, upon one day they ſacrificed unto his ſoule, as if dead; affirming on the next that he lived, and was aſcended into heaven. For feigned it is, that Venus made an agreement with Proſerpina, that for ſix moneths of the yeere he ſhould be preſent with either: alluding unto corne, which for ſo long is buried under the earth, and for the reſt of the yeare embraced by the temperate aire, which is Venus. But in the general allegory, Adonis is ſaid to be the ſunne, the Boar the Winter, whereby his heate is extinguiſhed; when deſolate, Venus (the Earth) doth mourne for his abſcence; recreated againe by his approach, and procreative vertue.—Three miles on this ſide runnes the river Adonis, which is ſaid by Lucian to have ſtreamed bloud upon that ſolemnized day of his obſequies.’ See Milton, i. 450. The allegory of Adonis is in the ſame manner explained by Macrobius, Lib. I. Cap. xxi. His obſequies are mentioned in Theocritus, Idyll. xv. as celebrated by Arſinoë: there indeed the gardens of Adonis are not ſo poorly furniſhed as the proverb is explained, but decked out with all the fruits of the earth that could be procured, and ornamented with ſilver baſkets filled with earth, in which was planted flowring ſhrubs, &c.

> *In that ſame gardin all the goodly flowres*—

But Spenſer varies from antiquity frequently both in mythology and allegory. And in this fable of Adonis he is more philoſophical than any of the ancients in their interpretations of it. Let us then ſee how our poet allegorizes. Firſt, this Garden of Adonis is the Univerſe; from its beauty and elegance named ὁ Κόσμος, *Mundus*. *There*, viz. in this Garden, *is the firſt ſeminary of all things*, namely, all the elements, the materials, principles, and ſeeds of all things. M. Antoninus, iv. 23. thus apoſtrophizes Nature, *O Nature*, *from thee all things proceed*, *in thee all things conſiſt*, *to thee all things return*. This Garden or Univerſe is girded with two walls,

> *The one of yron, the other of bright gold,*

The verſe is thus to be meaſured,

> *The one of ȳrŏn, th' other of bright gold,*

Lucretius mentions often the Walls of the Univerſe, *Mœnia mundi*, i. 74. v. 120. meaning its faſtenings and bindings: theſe walls were ſtrong and beautiful, the one of iron the other of gold; with two gates, imaging the entrance into life, and the going out of it. The porter of theſe gates is *Old Genius*.

This is plainly taken from Cebes; in whoſe allegorical picture, an old man ſtands by a gate, holding in one hand a roll of paper, and pointing with the other: this gate is the entrance into life; and the old man is the dictating and inſpiring Genius, οὗτος Δαίμων καλεῖται.

XXXIII.

A thouſand thouſand NAKED *babes attend*—] It has been the opinion of ſome that when God formed the ſoul of Adam, he then formed the ſouls likewiſe of all mankind: and from this preexiſtent ſtate they are to tranſmigrate into their reſpective bodies. *The thouſand thouſand naked bodies* are the ſouls in their preexiſtent ſtate, diveſted of body. This or the like doctrine of the preexiſtence of ſouls is the foundation of the fineſt book in the Æneid.

> *At pater Anchiſes penitus convalle virenti*
> *Incluſas animas, ſuperumque ad lumen ituras,*
> *Luſtrabat ſtudio recolens.*
> *—animae quibus altera fato.*
> *Corpora debentur.*

XXXIII.

So like a wheele around they ronne from old to new.] This reverſion and permutation of things in this garden of Adonis ſeems imaged from the doctrine of Pythagoras.

> *Omnia mutantur, nihil interit; errat & illinc*
> *Huc venit, hinc illinc, & quoſlibet occupat artus*
> *Spiritus.* Ov. Met. xv. 165.

And ſpeaking of the change of the elements, he adds,

> *Inde retro redeunt, idemque retexitur ordo.*

Which is very like Spenſer's doctrine,

> *So* LIKE A WHEELE *around they ronne from old to new.*

So in Plato's Timæus, τοῦτο ἅμα πᾶν ΟΙΟΝ ΤΡΟΧΟΥ ΠΕΡΙΑΓΟΜΕΝΟΥ γίγνεται. Seneca: *nullius rei finis eſt, ſed in orbem nexa ſunt omnia.* Ἀνακυκλούμενα πάντα. M. Anton. L. ii. S. 14.

The Ægyptians (as Herodotus informs us in Euterpe) *were the firſt who aſſerted the immortality of the ſoul: which after the deſtruction of the body, always enters into ſome other animal; and by a* CONTINUED ROTATION, *paſſing through various kinds of beings, returns again into a human body after a revolution of* THREE THOUSAND YEARS.

> *Some thouſand yeares ſo doen they there remayne,*

> *Has omnes ubi* MILLE ROTAM VOLVERE PER ANNOS
> *Lethaeum ad fluvium* DEUS [old Genius] *evocat agmine magno,*
> *Scilicet immemores ſupera ut convexa reviſant.*
> Virg. vi. 748.

Compare Plato de Repub. L. x. εἶναι δὲ τὴν πορείαν χιλιετῆ. I think 'tis plain from hiſtory, that Orpheus brought theſe doctrines firſt from Ægypt, which were afterwards better ſyſtematized by Pythagoras and Plato. I have now before me Dryden's elegant tranſlation of the Pythagorean philoſophy from Ovid. And my Engliſh reader will not be diſpleaſed to read the following verſes, as they illuſtrate our poet.

> *Then death, ſo call'd, is but old matter dreſs'd*
> *In ſome new figure, and a varied veſt.*
> *Thus all things are but alter'd, nothing dies;*
> *And here and there th' unbody'd ſpirit flies,*
> *By time, or force, or ſickneſs diſpoſſeſt,*
> *And lodges, where it lights, in man or beaſt;*
> *Or hunts without, 'till ready limbs it find,*
> *And actuates thoſe, according to their kind:*
> *From tenement to tenement is toſs'd,*
> *The ſoul is ſtill the ſame, the figure only loſt.*

XXXV.

Some made for beaſts,—] one order of beings never breaks in upon the preeſtabliſhed order of other beings. He has plainly St. Paul in view, 1 Cor. xv. 39. as in the Stanza above, Gen. i. 22.

XXXVI.

Yet is the ſtocke not leſſened nor ſpent,] Things are changed, but things don't periſh: and the world ſubſiſts by changes. σώσουσι κόσμον αἱ μεταβολαί. M. Anton. ii. 3.

> *Nec perit in* TANTO *quidquam, mihi credite, mundo,*
> *Sed variat mutatque vices*— Ov. Met. xv.

I ſhould think Ovid wrote IN TOTO *mundo*, ἐν τῷ ὅλῳ. 'Tis Pythagoras ſpeaks: the *whole* is never injured, never ſuffers; parts are. τὸ ὅλον, τὸ Πᾶν, are ſacred and myſtical words in the mouths of Pythagoreans and Platonics.

> *Scilicet huc reddi deinde, ac reſoluta referri*
> *Omnia; nec morti eſſe locum*— Virg. G. iv. 225.

Conſider likewiſe that though individuals dye; *yet the ſtocke is not leſſened*—*At* GENUS *immortale manet.* Virg. G. iv. 208. Thus all particular forms, and all individuals are haſtening on to their diſſolution for the preſervation, good, and beauty of the WHOLE.

Ibid.

An huge eternall chaos, which ſupplyes—] That nothing comes from nothing—that the materials of creation have exiſted always—theſe are opinions which many of the beſt of philoſophers have maintained. *All things* (ſays Anaxagoras) *lay together in a confuſed maſs, till Mind reduced* *them into order.* Milton ſeems to have been of this opinion where he calls the abyſs, *The womb of nature, and perhaps her grave,* ii. 911.

> *rudis indigeſtaqne moles,*
> *Nec quicquam niſi pondus iners, congeſtaque eodem*
> *Non bene junctarum diſcordia ſemina rerum:*
> *Hanc Deus, aut melior litem Natura diremit.*
> Ovid. Met. i.

XXXVIII.

For every ſubſtaunce is conditioned
To chaunge her hew, and ſondry formes to don,] *to don*, i. e. to put on. The reader will ſee all this doctrine in the old Timæus, and in the Timæus of Plato, where *Subſtance*, or *Matter*, is called πάσης γενέσεως ὑποδοχὴ, οἷον τιθήνη—πανδέχης—and in pag. 50. Εκμαγεῖον γὰρ φύσει παντὶ κεῖται, κινȣ́μενόν τε ϗ διασχηματιζόμενον ὑπὸ τῶν εἰσιόντων, φάινεται δὲ δι' ἐκεῖνα ἄλλοτε ἀλλοῖον. Compare Timæus Locrus, pag. 94. M. Autoninus has frequent alluſions to this alteration of form and faſhion: hence as he obſerves, L. ix. S. i. ἡ τῶν ὅλων ȣ̓σία ἐυπειθὴς ϗ ἐυπρεπὴς, *Univerſi materia eſt prompta obſequi ac fingenti parere.* See likewiſe L. vii. S. 23. where he ſays, that the Univerſal Nature forms and faſhions things from the univerſal Matter, which from its ductility and eaſy impreſſions, he compares to wax. So Ovid, Met. xv.

> *rerumque novatrix*
> *Ex aliis alias reparat Natura figuras.*

XL.

And their great mother Venus—] Mother of forms, form perſonified. Venus was named Παναιτίη, the univerſal cauſe: and *Genetrix:* See note on B. iv. C. 10. St. 5. Whence has the world its name in Greek and Latin, but from its beauty? ὁ κόσμος, *Mundus.* What ſtrikes our eye, but form? Venus is then all in all. But *Time* is the common troubler of things in this beautiful *Gardin.* Be it ſo. Since we know that change, and alteration, renew the world, and keep it perpetually beautiful, young, and new.

XLII.

There is continuall ſpring, and harveſt there
Continuall, both meeting at one tyme:
For both the boughes doe laughing *bloſſoms beare,*
And with freſh colours decke the wanton pryme,
And eke attonce the HEAVY *trees they clyme,*] *Laughing bloſſoms*, is from Virgil, Ecl. iv. 20. *Mixtaque* ridenti *colocaſia fundet acantho.* The 1ſt quarto has *heavenly trees:* the 2d and Folios, *heavy*, which ſeems much the better reading.—Perpetual Spring makes no ſmall part of the deſcriptions of the paradiſaical ſtate, of the fortunate iſlands, Elyſian fields, gardens of the Heſperides, of the gardens of Alcinous, of the golden age, &c. &c. *Ver erat aeternum*, Ov. Met. i. 107. See too Virg. G. ii. 336.

> *While univerſal Pan* [i. e. Nature]
> *Knit with the Graces and the Hours in dance*
> *Led on th' eternal ſpring.* Milt. iv. 266.

The trees bearing bloſſoms and fruit at the ſame time, is taken from Homer's deſcription of the garden of Alcinous, and imitated both by Taſſo in his deſcription of the garden of Armida, and by Milton in his deſcription of Paradiſe, iv. 147.

XLIII.

Right in the middeſt of that paradiſe
There ſtood a ſtately mount,—] Among other poets which Spenſer conſulted in adorning theſe gardens of Adonis, he did not forget Claudian, de Nupt. Hon. et Mariæ, where there is a deſcription of the garden of Venus.

> *Aeterni patet indulgentia veris.*
> *In campum ſe fundit apex—*
> *Vivunt in Venerem frondes, omniſque viciſſim*
> *Felix arbor amat—*

XLV.

> *And all about grew every ſort of flowre,*
> *To which ſad lovers were transformde of yore;*
> *Freſh Hyacinthus, Phoebus paramoure*
> *And deareſt love;*
> *Fooliſh Narciſſe, that likes the watry ſhore;*
> *Sad Amaranthus, in whoſe purple gore*
> *Me ſeemes I ſee Amintas wretched fate,*
> *To whom ſweet poets verſe hath given endleſſe date.*

In the two oldeſt Editions, the broken verſe, *And deareſt love*—is wanting: but here inſerted from the Folio of 1609.—Whoever had the care of that Edition, met with ſome additions and alterations, which could come from no other hand but Spenſer's. *Hyacinthus*, he calls, *Phoebus' paramoure and deareſt love*; this the Latins would expreſs by *Deliciae Phoebi:* the Greeks by, τὰ παιδικά. He ſays, *Fooliſh Narciſſe*, becauſe he fell in love with his own face. But what is the meaning of *Sad Amaranthus, made a flowre but late—in whoſe purple gore, me ſeems I ſee Amintas wretched fate*—Who is Amyntas? not a woman: not to be written, *Aminta's wretched fate*, as ſome Editions read: for Amintas is the name of a ſhepherd in Virgil: and he means here I ſhould think the renowmed Arcadian ſhepherd *Aſtrophel*,

> *The faireſt flowre in field that ever grew.*

See Spenſer's Paſtoral Elegy on Sir Ph. Sidn. unfortunately killed abroad.,

> *To whom ſweet poets verſe hath given endleſs date,*

for Sir Philip Sidney, was lamented by all the poets in England; and the King of Scotland, afterwards King of England, writ a copy of verſes on his death. But I don't know whether this interpretation, ſo plauſible, might not be queſtioned. Read the following verſes in Colin Clout's Come Home Again,

There alſo is (ah! no, he is not now)
But ſince I ſaid he is, he is quite gone,
AMYNTAS *quite is gone and lies full lowe,*
Having his Amaryllis left to mone.
Helpe, O ye ſhepherds, helpe ye all in this,
Helpe Amaryllis this her loſſe to mourne:
Her loſſe is yours, your loſs Amyntas is,
AMYNTAS, *flowre of ſhepherds, pride forlorne:*
He whilſt he lived was the nobleſt ſwaine,
That ever piped on an oaten quill——

Now all the characters in this paſtoral, though moſtly figured in borrowed names, are real characters: and Amyntas (if I conjecture right) means Henry Lord Compton and Monteagle, who married one of the daughters of Sir John Spenſer. By ſaying he was immortalized by *ſweet poets verſe*; he may allude to ſeveral copies of verſes written (as was then uſual) on his death, particularly by his ſiſter-in-law, the famous Elizabeth, married to the eldeſt ſon of the Lord Hunſdon: though indeed I never met with any ſuch verſes myſelf.

Thus, reader, you have here offered two explanations of a dark and myſterious paſſage: accept with candour what we have written, and judge for yourſelf.

XLVII.

And ſooth it ſeemes they ſay; for he may not
For ever dye, and ever buried bee
In baleful night, where all thinges are forgot;
All be he ſubiect to mortalitie,
Yet is eterne in mutabilitie,
And by ſucceſſion made perpetuall,
Transformed oft, and chaunged diverſlie:
For him the FATHER *of all formes they call;*
Therefore needs mote he live, that living gives to all.]

And it ſeems they ſpeak truth; for Adonis, Matter, cannot periſh: it changes only its form, and thus is eternal in mutability. Theſe changes preſerve the beauty and youth of the world, though ſeemingly they ſeem to deſtroy both. *For what we mortals* (as Maximus Tyrius finely obſerves, Diſſert. xli. Πόθεν τὰ κακά;) *who ſee things partially and in a narrow and confined view, falſely call evils, and imagine to be corruption and deſtruction; all theſe the Great Artiſt, who acts for the good of the Whole, and makes each part ſubſervient to it, calls* Σωτηρίαν τοῦ Ὅλου, *the preſervation of the Whole.*

Nec perit in TOTO *quicquam (mihi credite) mundo.*
Sed variat faciemque novat—

Transformed oft, and changed diverſlie.

'Tis to be remember'd that Venus is *form* and Adonis *matter*, now Adonis being the lover of Venus in this epiſode, he therefore ſays,

For him the FATHER *of all formes they call.*

Whereas he ſhould rather have ſaid the ſubject matter of all forms: but you perceive how our poet's own mythology led him into this error of expreſſion. So that we muſt diſtinguiſh between the philoſophical, and poetical or mythological propriety, of his making Adonis, *matter*, the father of forms. As the lover of Venus, in the mythological view, he is the cauſe, that the beauteous goddeſs of forms conceives and brings to light her beauties: but as *matter* merely, (in the philoſophical view) *unactive, paſſive, the mother, the nurſe, the receptacle*, &c. The Platoniſts call it πανδεχὴς, all-receiving; as ſuſceptible of all form and figure: 'tis the firſt term, and the common groundwork of bodies; and 'tis the laſt to which body is reduced: 'tis all in power, though not any one thing in act: *neque quid, neque quale, neque quantum.* Hence Milton is to be explain'd, v. 472.

one firſt matter *all*,
Indued with various forms, viz.

Materia prima. Which matter is called in the Timæus, ἐκμαγεῖον ϗ πανδεχὲς ϗ τιθήνην ϗ ΜΗΤΕΡΑ —πάσης γενέσεως ὑποδοχὴν, οἷον τιθήνην—See Plato in Timæo, pag. 49, 50, &c. So Ariſtot. φυσικ. Ακρ. Α. ἡ μὲν γὰρ [ὕλη] ὑπομένουσα συναιτία τῇ μορφῇ τῶν γινομένων ἐστὶν ὥσπερ μήτηρ. And afterwards he explains what he means by ὕλη, λέγω γὰρ ὕλην, τὸ πρῶτον ὑποκείμενον ἑκάστῳ, ἐξ οὗ γίνεταί τι ἐνυπάρχοντος μὴ κατὰ συμβεβηκός. Such is ADONIS, allegorized. —But *Form* gives *Matter* an eſſence, determining it to be this or that particular thing—*Forma dat eſſe rei:* as they ſay in the ſchools. Form may be called *ſubſtantial*, when it ſo modifies *matter*, as that the matter ſhall be named, gold, trees, apples, &c. or *accidental*, when it ſo affects *matter*, as to be denominated round, ſquare, white, black, &c. Such is the power of beauty's queen, and the lover of Adonis, VENUS.—*Privation* is the abſence of a certain form; and is neceſſary to introduce a new form. But neither *Privation* (nor the WILD BOAR) is let looſe to make havock and ſpoil at will and pleaſure, or to reduce things back again to their priſtine confuſion and Chaos.

XLVIII.

There now he liveth in eternal blis,
Joying his goddeſſe, and of her enjoyd.] This ſeems a tranſlation of Taſſo, xiv. 71. where Rinaldo is carried by Armida to an inchanted iſland.

> *Ove in perpetuo april molle amoroſa*
> *Vita ſeco ne mena il ſuo diletto.*

Which the elegant tranſlator renders

> *There in perpetual ſweet and flowring ſpring,*
> *She lives at eaſe, and joyes her lord at will.*

Ibid.

that foe of his
Which with his cruell tuſk him deadly cloyd.] *Cloyd* is ſo ſpelt that the letters might anſwer in the rhimes, for *clawed:* 'tis at the beſt but a catachreſtical kind of expreſſion, *clawed with his tuſke:* unleſs we bring *claw* from κλάω, *frango*; then the expreſſion will be more natural. But great allowances are to be made on account of rhimes ſo frequently returning. Let us not forget the allegory, mentioned above. Venus is *Form*; Adonis, *Matter*; the wild Boar, *Privation*; now for ever impriſoned by the lovely goddeſs of forms, leſt by his cruel depredations he ſhould reduce all things back again into Chaos and confuſion.

L.

And his trew love fair Pſyche with him plays—
—and hath him borne a chyld
Pleaſure.] The allegory is, that true pleaſure is the genuine offspring of the Soul, when inſpired with true love. Both the fable and allegory of Pſyche and Cupid are mentioned by Fulgentius, Mythol. L. iii. C. vi. And Apuleius has told the ſtory at large, *of her long troubles and unmeet upbrayes*, i. e. upbraidings; and likewiſe of her reconciliation with Cupid and Venus. Milton alludes to this tale in his Maſk,

> *But far above in ſpangled ſheen,*
> *Celeſtial Cupid, her* [Venus] *fam'd ſon advanc'd,*
> *Holds his dear Pſyche ſweet intranc'd,*
> *After her wandring labours long—*

Spenſer mentions *Pleaſure* the daughter of Cupid in his Hymn to Love,

> *There with thy daughter Pleaſure they do play.*

Hence Chaucer is to be explained in the Aſſembly of Fowls, ver. 214. The verſes are cited below in a note on B. iii. C. 11. St. 49.--

Perhaps Spenſer had his eye in this epiſode on the ſtory told by Plato, of Plenty, who drunk with nectar enjoyed Penury in the gardens of Jupiter; from whom Love was produced. Plenty is *Mind*; Penury, *Matter*; the production of *Mind* and *Matter* is *Lovely forms*, which in perpetual revolutions die and revive again. See how Plutarch in his Iſis and Oſiris allegorizes this tale told in Plato's Sympoſium.

LIII.

And for his deareſt ſake endured ſore,
Sore *trouble*—] i. e. ſorely endured ſore trouble: as κακὸς κακῶς. μέγας μεγαλωστί. *ingens ingenti*, &c. κακοὺς κακῶς ἀπολέσει αὐτοὺς. Matt. xxi. 41. άπολλυται κακὸς κακῶς. Cebetis Tabula. μέγας μεγαλωστὶ τανυσθέις. Hom. Il. xviii. 26. *ingentem atque ingenti vulnere victum*, Virg. x. 842.—The ſtory here alluded to *ye may elſewhere read*, viz. B. iii. C. 11. & C. 12.

LIV.

That was to weet the goodly Florimel.] See B. iii. C. 1. St. 15.

CANTO VII.

I.

LIKE as an hynd---That has eſcaped—
Yet flys away—] Obſerve in this ſtanza the variation of tenſes, which the beſt of poets often uſe, as has been noticed in B. i. C. 3. St. 41. *that hath eſcaped—yet flyes—that ſhaketh—hath encreaſt.* Compare likewiſe this flight of Florimel with the flight of Erminia in Taſſo C. vii. St. 1. &c. or rather with the flight of Angelica in Orl. Fur. i. 33, 34. where Arioſto imitates Horace, L. i. Od. 23. as Horace imitated Anacreon.

II.

—as if her former dred
Were hard behind her ready to arreſt.] *Dread*, ſhould be perhaps printed with a capital letter. See note on B. iii. C. 10. St. 55.

Ibid.

—her weary wreſt] *Wriſt*, for *arm*. Pars pro toto.

III.

But nought that wanteth reſt can long aby.] This ſentence is tranſlated from Ovid; and cited in a note on B. i. C. 1. St. 32.

IV.

That fortune all in equal launce *doth* SWAY,
And mortall miſeries doth make her play.] *Launce* is an Italian word (which kind of words Spenſer often introduces) ſignifying balance or ſcales: from the ablative of the Latin *Lanx*,

> *Scis etenim juſtum gemina ſuſpendere* LANCE
> *Ancipitis librae,* Perſ. iv. 10.

Fortune doth SWAY *all in equal balance:* we ſay to ſway a ſword, to ſway a ſcepter, for to manage, wield, or to move to and fro: the expreſſion is ſomewhat catachreſtical; nor ſhould we think of changing, did not ſo obvious a reading occur as

> *That fortune all in equal launce doth* WAY.

i. e. *doth weigh:* ſo ſpelt that the letters might anſwer in the rhime, as juſt above *wreſt* for *wriſt*; and a thouſand others. So he ſpells it likewiſe in other places, as is taken notice of in the Gloſſary in WAY. He ſays Fortune ſports with human miſeries, *Ludum inſolentem ludere pertinax. Ludit in humanis rebus.* Sir Phil. Sidney in his Arcadia, p. 464. has a pretty image, which he ſeems to have taken from Plautus, *Dii nos quaſi pilas homines habent: Mankind are like tennis-balls toſſed about by the rackets of higher powers.*

Ibid.

All cover'd with thick woodes that quite it over-came.] i. e. came over it. So Shakeſpeare and Chaucer uſe this word; as I have ſhewn in the Preface, pag. xxii of Critical Obſervations on Shakeſpeare.

V.

Through the tops *of the high trees ſhe did deſcry—*] So the 1ſt and 2d edit. but the folio of 1609.

> *Through* th' tops |

This eliſion of *the* before a conſonant the reader will find in a thouſand paſſages in Shakeſpeare: and though the editors and printers of the 1ſt and 2d editions did not attend to their copy, yet I am perſuaded Spenſer himſelf did intend thus to print, as the old folio has printed. Hence other paſſages may eaſily be reduced to order and correction, which ſeem intricate: So juſt below, St. 18.

> *For feare of miſchief, which ſhe did forecaſt*
> *Might* by the witch or by her ſonne *compaſt*.

So the 1ſt edition: but the 2d,

> *Might* be the witch, or that her ſonne *compaſt*.

How eaſy with the hint above given, by borrowing from theſe two editions of the higheſt authorities, thus to read?

> *For feare of miſchief, which ſhe did forecaſt*
> *Might* be by th' witch, or by her ſonne *compaſt*.

The eliſion of *the* puzzled the printer or compoſitor of the preſs, and gave us this bad reading, which too ſcrupulouſly we have received into the context. The want of attending to this eliſion, as well as the blotted copy ſeems to have occaſioned the error in B. iii. C. 2. St. 4. See the note there. I know very well what liberties Spenſer uſes in omitting this article *the:* in ſome places it cannot be ſpared: as in B. iii. C. 9. St. 13.

> *It fortuned, ſoone after they were gone,*
> *Another knight, whom* tempeſt *thether brought.*

Did not Spenſer write?

> *——whom* th' tempeſt *thether brought.*

See note on B. ii. C. 12. St. 27.

> *That through the ſea* th' *reſounding plaints did fly.*

See likewiſe the note on B. i. C. 5. St. 5.

> *Both thoſe and th' lawrel garlands to the victor dew.*

So Milton in his Maſque,

> *I muſt not ſuffer this yet 'tis but* the *lees* [read *but* th' *lees*]
> *And ſettlings of a melancholy blood.*

VIII.

She aſkt what devill had her thether brought.] Perhaps Spenſer might uſe *devill* as an angry interjection, ſo the Latins uſe *nefas*, *malum*, &c.

> *—Sequiturque (nefas!) Ægyptia conjunx.*
> Virg. viii. 686.

Terent. Eun. *Qui (malum!) alii—*

So here in the paſſage before us,

> *She aſkt what (devill!) had her thether brought.*

i. e. ſhe aſked what in the devil's name, what with a miſchief, had brought her thither? And this correction, or rather explanation, may be further confirmed from Chaucer, whom Spenſer perpetually imitates,

Then

Thou couldeſt ne'r in love thy ſelfen wiſſe,
How (divell!) maieſt thou bringen me to bliſſe?
Troil. and Creſ. i. 624.

XII.

A laeſy loord, for nothing good to donne.] i. e. good to do no one thing. ‘ LOURDAN, bardus, ſtupidus, hebes. G. *lourdaut*. B. **loerd**. Italis *lordo* eſt ſordidus. Quidni oirginem vo‘ cum petas ab Iſl. **lort**, ſterchus, ad quod ‘ retulerim Suſſexianum *lourdy*, ignavus, & ‘ Spencerianum *Loord*.’ Junius, Lye's edit. Verſtegan ſays that *Lourdaine* was a name given in deriſion by the Engliſh, becauſe the Danes would be called **laford** which is now *Lord*, ſo they called them **lour Danes** inſtead of **Lord. lour**, i. e. lither, cowardly, ſluggiſh. This word **loord** I would reſtore to Chaucer in two places, where the Monke is characterized in Urrys edit. pag. 2 and 3.

Theras this lord *was keeper of the cell*

read, *loord*.

He was a lord *full fatt and in gode point.* [*en bon point*.]

I believe we ſhould read here likewiſe *loord*. See note on B. i. C. 4. St. 18.

XVII.

Oft from the forreſt wildings he did bring.] Oft he brought wildings, *Sylveſtri ex arbore lecta Aurea mala*, Virg. Ecl. iii. 70. And oft he brought young birds, which he had taught to ſing the praiſes of his miſtreſs, ſweetly chaunted by them: *Caroled* agrees with *praiſes*.

Ibid.

Whoſe ſides empurpled *were with ſmiling red.*] Gall. *empourpre*. Ital. *imporporato*. Milton has borrowed here from Spenſer,

Impurpled with celeſtial roſes ſmild. iii. 364.

XVIII.

For feare of miſchief, which ſhe did forecaſt
Might by the *witch, or by her ſonne compaſt.*] So the 1ſt quarto. The 2d and Folio thus,

Might be the *witch, or* that *her ſonne compaſt.*

From both theſe readings, I think the true one is,

Might be by th' *witch, or by her ſonne compaſt.*

i. e. might be compaſt by the witch or by her ſon. See the note above on St. 5.

Ibid.

His late miſwandred ways now to remeaſure *right.*] ἀναμετρήσασθαι. *Curſus relectos iterare.* See Bentl. Hor. L. i. Od. 34.

VV.

Was greatly woe begon—] Chaucer has this expreſſion often, and likewiſe all the poets down to Shakeſpeare.

XXII.

—*of colours* queint elect.] quaintly or odly choſen: motley.

XXIII.

Ne once TO *ſtay* TO *reſt, or breath at large.*] rather thus,

Ne once to ſtay, or reſt, or breath at large.

XXIV.

That it ſhe ſhunn'd no leſſe then dread to die.] That ſhe ſhunned the monſter, no leſs than ſhe ſhunned the dread of dying: ἢ δέος τοῦ θανεῖν, *then dread to dye.*

XXV.

But yield herſelfe a ſpoyle of greedineſſe] i. e. of that greedy monſter. The abſtract is not without its elegance, and comes in happily to the ſupport of the rhime.

XXVI.

As Florimel fled from that monſter yond
For in the ſea to drowne herſelf ſhe fond
Rather then of THE *tyrant to be caught*] The meaning of *monſter yond*, ſee explained in a note on B. ii. C. 8. St. 40.—*She fond*, ſhe found in her heart; ſhe chooſe rather to drown herſelf than to be caught of THAT tyrant.

Rather then of THAT *monſter to be caught.*

The printer ſeems to have miſtaken y^e for y^t.

XXVII.

So ſafety found at ſea which ſhe found not at land.] Methinks here are more circumſtances and alluſions brought together, than can well be interpreted *morally*: we muſt therefore look into the hiſtorical alluſions, according to the ſcheme which I have laid down in interpreting this often ‘ darkly conceited’ poem.—See the perſecuted and flying Florimel firſt deſcribed in B. iii. C. 1. St. 15. and C. 3. 45. She is purſued by Prince Arthur, who, in the hiſtorical alluſion, is the Earl of Leiceſter, and who was talked of, and that too by Queen Elizabeth's conſent, as the intended huſband of the Queen of Scots.—But what perſecutions does ſhe undergo in this Canto?—I don't ſay that the monſter purſuing her,

(*With thouſand ſpots of colours quaint elected.*)

typifies the motley dreſs of the Queen of Scots' ſubjects; whom to avoid ſhe haſtens to the ſeas, *For in the ſeas to drown herſelf ſhe fond*

rather than to be caught of that *motley* crew, her falſe tyrannical courtiers and ſubjects now purſuing her: ſhe leaps therefore into a boat,

So ſafety found at ſea, which ſhe found not at land.

Hear Cambden, pag. 118. ‘ The Queen of ‘ Scots having eſcaped out of priſon, and levied ‘ a haſty army, which was eaſily defeated: ſhe ‘ was ſo terrified, that ſhe rode that day above ‘ ſixty miles; and then choſe rather to commit ‘ herſelf to the miſeries of the ſea, than to the ‘ falſed fidelity of her people.’

XXIX.

As ever man that bloody field did fight;] As ever man was, that fought a bloody battle. The character which follows juſt after of Sir Satyrane,

But rather joyd to bee then ſeemen ſuch:

Eſſe quàm videri: ȣ̓ δοκεῖν ἀλλ᾽ ἔιναι. This character, I ſay, is what Salluſt gave of Cato,

Eſſe, quàm videri, bonus malebat.

Ὀυ γὰρ δοκεῖν ἄριστος, ἀλλ᾽ ἔιναι θέλει.

Non enim videri optimus, ſed eſſe velit.

Æſchyl. in Theb.

XXXIV.

As he that ſtrives to ſtop a ſuddein flood,
And in ſtrong bancks his *violence encloſe,*
Forceth it *ſwell*] obſerve *his* and *it* both agreeing with *flood*. See B. ii. C. 9. St. 15. Inſtances are very frequent in our old writers of the like.

Diſburdend heav'n rejoicd, and ſoon repaird
Her *mural breech, returning whence* it *rolld.*

Milt. vi. 878.

If the ſalt have loſt his *ſavour, wherewith ſhall* it *be ſalted?* Matt. v. 13. Perhaps in this ſimile, Spenſer had in view Ovid. Met. iii. 568. which verſes are cited above in pag. 449.

Our poet adds,

The woful huſbandman doth lowd complaine
To ſee his whole yeares labor loſt ſo ſoone
For which to God he made ſo many an idle boone

—et deplorata coloni
Vota jacent; longique labor perit irritus anni.

Ov. M. i. 272.

XXXVI.

But trembled like a lambe fled from the pray;] *From the pray*, i. e. from ſome wild beaſt which would have made a prey of her. *praeda*, for *praedator*; ſo *ſpoyle* for *ſpoyler*,

To ſave herſelfe from that outrageous ſpoyle:

B. iii. C. 8. St. 32.

i. e. the fiſhermen who would raviſh her.

XXXIX.

And with blaſphemous bannes high God in peeces tare.] i. e. *She did tare*, &c. we have already mentioned ſeveral inſtances of *he*, *ſhe*, *they*, omitted.

XL.

All were the beame in bignes like a maſt,] Tancred and Argante had ſpeares, which Taſſo calls, *le noderoſe antenne*, and his elegant tranſlator *two knotty maſts*. Canto vi. St. 40. Cowley has the ſame expreſſion of the ſpear of Goliah,

His ſpear the trunk was of a lofty tree,
Which nature meant ſome tall ſhips maſt ſhould be,

Though his original ſays, *the ſtaff of his ſpeare was like a weaver's beame.* 1 Sam. xvii. 7. compare Milton i. 292. of Satan's ſpeare,

—to equal which the talleſt pine,
Hewn on Norwegian hills, to be the maſt
Of ſome great ammiral, were but a wand.

XLI.

Or on the marble pillour, that is pight
Upon the top of mount Olympus hight,
For the brave youthly champions to aſſay
With burning charet wheeles it nigh to ſmite;] I never yet ſaw any romance-writer, but ſuppoſed the Olympic games celebrated on mount Olympus. See *De Inſtitutione Ordinis Periſcelidis*, vol. 2. pag. 2. Theſe our learned Sidney follows, in the Defence of Poetry, pag. 553. ‘ Philip of Macedon reckoned a horſe-race won ‘ at Olympus among his three fearful felicities.’ I dont wonder therefore, that Spenſer ſhould ſuffer himſelf to be miſled by his brethren the Romance writers, but I rather wonder that Cooper in his Theſaurus, ſhould be miſled by them: ‘ *Olympicum certamen* was a game or pryce ‘ kept on the hyll of Olympus.’ Sir W. Raleigh therefore, taking upon him the hiſtorian, not the romance writer, ſays, ‘ Theſe Olympian games took their name, not from the ‘ mountain Olympus, but from the city Olympia, otherwiſe Piſa, near unto Elis.’ Rawl. Hiſtory of the world, pag. 490. 'Tis well known, that the great art of the Charioteer was ſeen in avoiding the goal, as they turn'd ſhort around it: poets therefore perpetually mention this ſkill in nicely avoiding the *Meta*.

Part curb their fiery ſteeds, or ſhun the goal
With rapid wheeles. Milton, ii. 531.

‘ This is plainly (as Dr. Bentley obſerves) ‘ taken from Horace, *Metaque fervidis evitata rotis.* But with good judgment, he ſays *rapid*, ‘ not *fervid:* becauſe in theſe hell-games both

‘ the *wheeles* and the *burning marle* they drove ‘ on, were *fervid* even before the race.’ But Spenſer very judiciouſly ſays,

With burning charet wheeles it nigh to ſmite;

Metaque ferventi *circueunda rotâ.*

Ov. Art. Am. iii. 396.

But who that ſmites it mars his joyous play,
And is the ſpectacle of ruinous decay.

Perhaps he had Neſtor's ſpeech in Homer before him, where the old man inſtructs his ſon nicely to avoid the goal,

—λίθου δ' ἀλέασθαι ἀπαυρεῖν,
Μήπως ἵππους τε τρώσῃς, κατὰ θ' ἅρματα ἄξῃς.

—In lapidem verò evites impingere,
Ne forte equoſque vulneres, currumque confringas.

Iliad. xxii. 340.

XLII.

Yet therewith ſore enrag'd with ſtern regard—] Milton has borrowed this expreſſion from our poet,

To whom with ſtern regard *thus Gabriel ſpake.*

iv. 877.

δεῖνον δερκόμενος.

XLIII.

And on his collar laying puiſſaunt hand,
Out of his wavering ſeat him pluckt perforſe,
Perforſe him pluckt, unable to withſtand
Or helpe himſelfe, and laying thwart her horſe
In loathly wiſe like to a carrion corſe
She bore him faſt away:] This image of the giganteſſe pulling Sir Satyrane off his horſe and bearing him away in her lap, is exactly the ſame as in Virgil, xi. 743. Where Tarcho juſt in the ſame manner ſerves Venulus. I will cite the paſſage that the reader may ſee the imitation.

Dereptumque ab equo dextra complectitur hoſtem,
Et gremium ante ſuum multa vi concitus aufert.
—Volat ingens aequore Tarchon [ſcribe *Tarcho*]
Arma virumque ferens.

This alludes, as Servius ſays, to a ſecret piece of hiſtory concerning Cæſar: which I have already taken notice of, and hence explained a dark paſſage of Beaumont and Fletcher, in Critical Obſervations on Shakeſpeare, pag. 259. There is an imitation of this paſſage of Virgil in Orl. innam. L. i. C. 4. St. 97.

In queſto tempo il gigante Orione
Preſo ſene portava Ricciardetto,
Lo teneva pe' piedi il rabaldone:
Chiamava forte ajuto il giovanetto—

XLVI.

And how he fell into the *gyaunts hands,*] So the 1ſt quarto; the 2d and Folios,

And how he fell into that gyants hands:

And how he fell into the hands of that gyanteſſe.

XLVIII.

For at that berth another babe ſhe bore,
To weet the mightie Ollyphant, that wrought
Great wreake to many errant knights of yore,
Till him Chylde Thopas *to confuſion brought.*] In the epiſode before us we ſee ſhameful luſt, repreſented by Argante a gyanteſſe, purſued, and only to be overmatched by Chaſtity, Palladine. For what could Typhoeus doe, or his unnatural daughter,

Contra ſonantem PALLADIS *aegida?*

Argante and Ollyphant were the twins of Typhoeus and Tellus. This Ollyphant is mentioned by Chaucer in the Rhime of Sir Thopas, where the doughty knight arriving at the *countre of Fairie*, finds a *grete gyaunt* named *Olyphant*, *A perillous man of drede*,

He ſaid, childe, by Termagaunt,
But if thou prike out of my haunt,
Anon I ſlea thy ſtede.—

The child [viz. Sir Thopas] *ſaied*, ALSO MOTE ITHE

To morrowe woll I metin the,
When I have mine armour.

We muſt read in Chaucer not ALSO, but as two words, **al ſo mote I thee**, i. e. So might I altogether proſper. Spenſer uſes this expreſſion, as has been already remarked. The reaſon is plain why our poet in the 2d quarto edition altered, *Till him Chylde Thopas*—into,

And many hath to foule confuſion brought:

For by Chaucer's ſtory of Sir Thopas, it does not appear that the giant was ſlain; the ſtory breaking off abruptly.

XLIX.

—So fowly to devoure
Her native fleſh,] This is a latiniſm. Plaut. Aſin. Act. ii. Sc. ii. 71.

—Jam devorandum *cenſes ſi conſpexeris.*

LVIII.

Becauſe I could not give her many a jane.] Chaucer in the Rhime of Sir Thopas, 3244.

His robe was of chekelatoun,
That coſt many a Jane.

‘ JANE, Halfpence of JANUA, *potiùs* GENOA,
‘ *q. d. nummus Genoenſis, vel Januenſis.*’ Skinner.

Ibid.

Thereat full hartely laughed *Satyrane.*] The Folio of 1609 ſpells it *laught*.

LIX.

The third a daughter was of low degree.—] I make no doubt myſelf, but Spenſer alludes to the perſon he himſelf married, after being refuſed by his fair Roſalinda.

LX.

Seeking to match the chaſte with th' unchaſte ladies traine.] i. e. ſeeking to make up the number 300 of each. I obſerved formerly this tale of the Squire of Dames was of that ludicrous kind, which gives variety to the ſolemnity of the epick, being after the comic caſt of the honeſt hoſt's ſtory in Arioſto, Canto xxviii.

CANTO VIII.

I.

—H*OW cauſeleſſe of her own accord.*] *How cauſeleſs*, how without any juſt cauſe—*Of her own accord*, for ſhe was in purſuit of Marinell. See above, B. iii. C. 1. St. 15. and B. iii. C. 6. St. 54.

II.

Tyde with her broken *girdle*—] So the 2d quarto edition and folio. This famous girdle was looſed from Florimel, but 'twas not *broken*, as the reader may ſee by comparing B. iii. C. 7. St. 36. B iii. C. 8. St. 49. B. iv. C. 2. St. 25. particularly B. iv. C. 4. St. 15, and the following Canto, where the ladies try to gird themſelves with this chaſt, unbroken, and golden zone.—I have therefore recalled the reading of the 1ſt quarto, *golden girdle*.

III.

Thought with that ſight him much to have reliv'd.] So the 1ſt and 2d quarto edit. the Folio, *relieved*.

IV.

And them conjure upon eternal paine] For conjurers had power over the ſpirits, whom they threatned and puniſhed. See note on B. i. C. 2. St. 2.

V.

By their device *and her own wicked wit*
She there devized.—] So the 1ſt quarto; the word below catching the printer's eye; but the 2d quarto and Folios read as I have given it in the context.

VI.

Which ſhe had gathered in a ſhady glade
Of *the Riphaean hils*—]*Of* is here a prepoſition; and ſo uſed in a hundred paſſages beſide.

VII.

Yet golden wyre was not ſo yellow thryſe
As Florimels fayre heare.] i. e. was not a third part ſo yellow. Juſt above, *like* to *womans eyes*, is the reading of the 1ſt quarto: the 2d and Folios, *like* a *womans eyes*. This phantom is decked out with pretty imagination; and may be compared with the viſionary ſhade mentioned above, B. i. C. 1. St. 45. See the note on that paſſage. Below St. 11. he calls her IDOLE, which is Homer's expreſſion for the like phantom deck'd out by Apollo, Il. v. 449.

Αὐτὰρ ὁ ΕΙΔΩΛΟΝ τεῦξ᾽ ἀργυρότοξος Ἀπόλλων,
Αὐτῷ τ᾽ Αἰνείᾳ ἴκελον ϗ τεύχεσι τοῖον.

Virgil tranſlates εἴδωλον, *imago*, Aen. x. 643.

IX.

WHO *ſeeing her gan ſtreight upſtart, and thought*
She was the lady ſelfe, WHO *he ſo long had ſought.*] The word above caught the printer's eye: how often do we meet with this error? 'Tis *who* in the 1ſt and 2d quarto editions, and *whom* in the Folios.

XIV.

He gan make gentle purpoſe *to his dame.*] This Milton has borrowed, iv. 337.

Nor gentle purpoſe, *nor endearing ſmiles*
Wanted, nor youthful dalliance—

So too in the following verſe, *glozing ſpeeches*, which Milton likewiſe has in B. iii. 93. *his glozing lies.*

XV.

An armed knight, upon a courſer ſtrong,
Whoſe trampling feete upon the hollow lay
Seemed to thunder.] The hollow lay, *putrem cam-*

campum, ‘ a lay or lea of land, *ab AS.* ley. *terra*: leaȝ, *campus*,’ Skinner. He very plainly tranſlates Virgil viii. 596.

Quadrupedante putrem ſonitu quatit ungula campum.

This armed knight the reader is kept in ſuſpence of till B. iv. C. 2. St. 4.

XVI.

Bad that ſame boaſter, as he mote, on high
To leave to him that lady for excheat,
Or BIDE HIM BATTEILL *without further treat*.] He commanded that ſame boaſter (as he might anſwer it to his peril) *in high terms*; [*on high*, i. e. highly: *on live*, alive,] to leave to him that lady as an eſcheat; as his right, who was Lord of the Manor and true owner of all ſtrayed fair ladies: (this is ſaid with humour) or TO BID HIM BATTLE: ſo in Lord Bacon's life of K. Henry VII. pag. 93. *threatning* TO BID BATTLE *to the king*. And in our poet, B. i. C. 11. St. 15.

As bidding *bold defiance to his forman neare.*

So in Fairfax's elegant Verſion of Taſſo, vii. 84.

—myſelf behold
Am come prepard, and BID *thee battle here.*

If I thought the reader would doubt of this correction here offered, I could eaſily have ſtrengthened it by many more inſtances.

XVIII.

This ſaid, they both a furlongs mountenance
Retird their ſteeds to ronne in even race.] See the Gloſſary in Mountenance. What Braggadochio here propounds is according to the laws of fair tilting.

Già l'un da l'altro è dipartito lunge;
Quanto ſarebbe un mezzo tratto d'arco.

Arioſt. Orl. Fur. xxiii. 82.

XX.

Yet there that cruell queene avengereſſe—] He returns to the ſtory of Florimel, whom he left in B. iii. C. 7. St. 27. *This cruell queen avengereſſe* is called by various names, Nemeſis, Adraſtea, Rhamnuſia, Fortuna, &c. *Ultrix Rhamnuſia*, Ov. Triſt. Eleg. viii.

Sed dea, quae nimiis obſtat Rhamnuſia votis,
Ingemuit flexitque rotam.

Claud. de Bell. Get. 631.

XXIII.

I note read aright
What hard misfortune brought me to THIS SAME.] The 1ſt quarto has *this ſame*, the 2d quarto and Folios *the ſame*. I would rather read

—brought me to THIS SHAME.

She was without her zone, and in a wretched plight. I know not rightly (ſays ſhe) to declare what hard misfortune brought me to this ſhameful plight; however I am glad that I am here in ſafety—Compare this old Fiſher with the old Hermit in Arioſto, Orl. Fur. viii. 31.

XXV.

—And his rough hond.] So I have printed it, for the rhime: though the old books read, *hand*.

XXVII.

The ſilly *Virgin.—*] Perhaps he wrote *ſeely*. See the Gloſſary.

Ibid.

O ye brave knights, that boaſt this ladies love
Where be ye now——
But if that thou Sir Satyrane——
Or thou Sir PERIDURE——
But if Sir Calidore——] This apoſtrophe to the knights of Fairy land, and calling on them by name, to aſſiſt the diſtreſſed Florimel, ſeems imitated from Arioſto, who twice uſes the ſame kind of apoſtrophe; viz. where Angelica is going to be devoured by a monſter, Orl. Fur. viii. 68, and where Ruggiero is flung into priſon, Orl. Fur. xlv. 21.

'Tis very uſual for Spenſer by way of ſurpriſe or ſuſpence, to cite names of heroes and knights, which he intends to bring you better acquainted with hereafter. Sir Satyrane we know; Sir Calidore, the knight of Courteſy, we ſhall better know hereafter. But who is *Sir Peridure?* certainly not the Peredure mentioned in B. ii. C. 10. St. 44. for he was a Britiſh king: compare Jeff. of Monmouth, Lib. iii. C. 18. but the *Peredure* mentioned by Jeff. of Monmouth, Lib. ix. C. 12. one of Prince Arthur's worthies, and knight of the round table: And perhaps intended by our poet to perform ſome notable adventure in Fairy land.

XXX.

An aged Sire with head all frowy hore.] I have ſpoken of Proteus above, B. iii. C. 4. St. 25. But what is the meaning of *frowy?* We find the word in his 7th Eclogue, *or like not of the* frowie *fede*. Spenſer's friend, who wrote the notes, interprets *Frowie*, muſty or moſſie. We uſe *Frouzy* vulgarly for muſty. But all the editions except, the two old quartos have *all* frory *hore*, as, below, St. 35, *his frory lips*. Fairfax, ii. 40. *The foaming ſteed with froary bit to ſteare.*

XXXII.

But when ſhe looked up to weet what wight
Had *her from ſo infamous fact* aſſoyld.] *Aſſoyld* does not rhime to the verſes above; 'tis eaſily altered,

Did *her from ſo infamous fact* aſſoyle.

Though perhaps Spenſer might have written,

Had her from ſo infamous fact aſſoyle,

For *aſſoyled.*

XXXIII.

Like as a fearful partridge—] This is a pretty and lively ſimile, and true from obſervation. Other poets have uſed the ſame.

So from the hawk, birds to men's ſuccour flee.
Cowley David. B. iii.

Ecce autem pavidae virgo de more columbae,
Quae ſuper ingenti circumdata praepetis umbra
In quemcunque tremens hominem cadit: haud ſecus illa
Icta tremore gravi, &c. Valer. Flac. viii. 32.

XXXIII.

—*When Proteus ſhe did ſee* her by] ſo the 1ſt quarto, but the 2d quarto and Folios, *thereby.*

XXXVII.

His bowre is in the bottom of the maine,
Under a mighty rocke,——
That with the angry working of the wave,
Therein is eaten out an hollow cave——
There was his wonne; ne living wight was ſeene,
Save one old nymph hight Panope to keepe it cleane.]

The bowres, ſecret chambers, or habitations of the ſea-gods, are in the bottom of the ſeas; and of river-gods, in the bottom of rivers. See Homer, Il. xviii. 36. Virg. G. iv. 321. But we have a deſcription of Proteus' cave in Virgil, G. iv. 418, not *in the bottom of the maine*, but on the ſea-coaſt, under a rock,

That with an angry working of the wave,
Therein is eaten out a hollow cave
Eſt ſpecus ingens, EXESI *latere in montis*——

Panope (here mentioned as a ſervant of Proteus to keep his cave clean) is a Nereid in Virgil and Heſiod: the poet choſe this name (perhaps) for the ſake of its etymology (viz. πᾶν & ὄπτω) which though it might in Heſiod have an alluſion to the tranſparency of the water, yet in Spenſer it may allude to her carefully looking into every thing, and taking care of every thing: for our poet has a mythology of his own.

XLII.

Eternall thraldom was to her more deare
Then loſſe of Chaſtity—] We ſee now Florimel in priſon, and tempted by her keeper. 'Tis ſaid that the Queen of Scots, when flung into priſon, and committed to the care of the earl of Shrewſbury, was hardly dealt with by him, becauſe ſhe hearkened not to his ſollicitations. If Florimel is a type of that perſecuted queen, the application of many circumſtances in her ſtory is very obvious.

Ibid.

Moſt virtuous virgin, glory be thy meed——
But yet what ſo my feeble Muſe can frame
Shal be t' advance——

The poet turns from his ſubject, and apoſtrophizes the Lady. Thus Virgil breaks off in rapture of the friendſhip of Niſus and Euryalus.

Si quid mea carmina poſſunt,
Nulla dies unquam memori vos eximet aevo.

So likewiſe Arioſto (Orl. Fur. xxix. 26, 27.) in no leſs admiration of the chaſtity and martyrdom of Iſabella, breaks out into a moſt elegant apoſtrophe.

The poet intends, by leaving Florimel in this woful ſtate, to keep the reader's mind in pity and ſuſpence: 'tis no unuſual thing for him thus to break off the thread of his ſtory; and in this he imitates the Romance-writers, particularly Boyardo and Arioſto, who leave you often in the midſt of a tale, when leaſt you ſuſpect them, and return to their tale again in as abrupt a manner.—He returns to Sir Satyrane, whom he left, B. iii. C. 7. St. 61. And he reaſſumes the ſtory of Florimel, B. iv. C. 11. St. 1.

XLVII.

For dead, I SURELY DOUBT, *thou maiſt aread*
Henceforth for ever Florimell to bee] Paridell replies,

Or ſpeake you of report, or did ye ſee
Juſt cauſe of dread that makes ye DOUBT SO SORE?

Again, St. 50.

That ladies ſafetie is SORE *to be dradd.*

Muſt we not read therefore,

For dead I SORELY DOUBT, &c.

LI.

Both light of heaven and ſtrength of men relate.] Virg. xi. 182.

Aurora interea miſeris mortalibus almam
Extulerit lucem referens *opera atque labores.*

This verſe Spenſer had in view; *referens*, bringing back again: and becauſe *referre* ſignifies both to bring back, and *to relate*; he takes the liberty, which jingling rhime muſt ſometimes excuſe, of uſing *relate* for to bring back again.

LII.

LII.

wondrous ſore
Thereat diſpleaſd they were—] Thereat they were very ſorely diſpleaſed. *Wondrous* is uſed as an intentive adverb. And ſo in Chaucer, Urry's edit. pag. 5. ver. 485. *Wonder diligent*, i. e. very diligent. pag. 310. ver. 674. *So wondir faſt.* i. e. ſo very faſt.

The poet ſays that all palaces and caſtles ſhould be open to entertain knights errant: this is agreeable to the decorum obſerved in Romance writers; and the ingenious author of Don Quixote has perpetual alluſions to this acknowledged privilege claim'd by theſe knights.

CANTO IX.

I.

REdoubted knights and honourable dames—] The poet ſpeaks himſelf generally in the beginning of his Cantos; and moralizes agreeable to his ſubject, and after the manner of Arioſto and Berni. This introduction ſeems tranſlated from the Orlando Furioſo, Canto xxii. St. 1. and Canto xxviii. 1.

II.

for good by paragone
Of evill may more notably be rad,
As white ſeems fayrer matcht with black attonce.] So the 1ſt quarto; but the 2d quarto and folios more agreeable to the rhime, *attone*, i. e. together, at once, *at one*: in Chaucer this word is variouſly written: **atone**: **atoon**: **atenes**: **atones**.—'Tis a maxim in the ſchools that things are knowable by their contraries: *eadem eſt ſcientia contrariorum.* Whether Spenſer had Chaucer (in Troil. and Creſſ. i. 638.) before him or Berni, I leave to the reader, the ſentiment and expreſſions agree:

> *By his contrarie' is every thing declared*
> *For how might ever ſweetneſſe have be know*
> *To him, that never taſted bitterneſſe?*
> *No man wot what gladneſſe is,* I *trow,*
> *That never was in ſorrow' or ſome diſtreſs:*
> *Eke white by blacke, by ſhame eke worthineſs,*
> *Each ſet by other, more for other ſeemeth,*
> *As men may ſeem, and ſo the wiſe it deemeth.*
>
> *Provaſi appreſſo per filoſofia,*
> *Che quando due contrari ſono accoſto,*
> *La lor natura e la lor gagliardia*
> *Più ſi conoſce, che ſtando diſcoſto:*
> *Intender non protraſſi ben, che ſia*
> *Bianco color, ſe'l nero non gli è oppoſto,*
> *Il foco, e l'acqua, e' piaceri, e le pene,*
> *E per dirlo in un tratto, il male e'l bene.*

Berni. Orl. Innam. L. ii. C. 7. St. 3.

III.

Then liſten, Lordings,—] So Chaucer introduces his tale of Sir Thopas,

Liſtenith, Lordings, in gode entent.

And in the Prologue to the Canterbury Tales, Harry Bayley (the honeſt hoſt that kept the ſign of the Taberde in Southwerk) addreſſes his company with the title of *Lordings*, i. e. my Sirs, my Maſters; 'tis a diminitive of *Lord.* Sir P. Sidney uſes the expreſſion in Aſtrophel and Stella, Sonnet xxxvii.

> *Liſten then, Lordings, with good eare to me,*
> *For of my life* I *muſt a riddle tell.*

The Squire of Dames begins his account of Malbecco and Hellenore at ver. 5. *Therein a cancred*—and it ſhould have been printed in *Italicks* like the reſt of the ſpeeches.

IV.

For which he others wrongs and wrekes *himſelf.*] i. e. revenges, unleſs the reader chooſes a very obvious alteration, *and* rackes *himſelf.* i. e. torments himſelf. The covetous and jealous man is his own tormentor.

Ibid.

Whoſe beauty doth her *bounty farre ſurpaſſe.*] So the 1ſt and 2d editions in quarto: *her bounty* either in the diſpoſal of her charms or of her money was ſtinted by the watchfulneſs and covetouſneſs of her huſband: if this reading is admitted, ſomething like this explanation muſt be offered. But the folio of 1609, reads, which ſeems eaſier,

Whoſe beauty doth his *bounty farre ſurpaſſe.*

Ibid.

For ſhe does joy to play emongſt her peares.] *Inter aequales ludere.* παίζειν. an obſcene image learnedly expreſſed. Hor. L. iv. Ode 13.

Ludiſque et bibis improba.

See Critical Obſervations on Shakeſpeare, pag. 307.

V.

—His other blinked eye.] See note on B. ii. C. 4. St. 4.

VI.

Malbecco he and Hellenore ſhe hight,
Unfitly yokt together in one teeme.] His name is derived from *male* and *becco*, a cukold or wittal: *becco* ſignifies likewiſe a buck-goat, to which perhaps he alludes below, C. 10. St. 47.

And like a goat, emongſt the goats did ruſh.

So *cabron* in Spaniſh ſignifies both a he-goat and a cuckold. Her name is derived from Helena: and both were unfitly yok'd in one teeme,

> *Sic viſum Veneri; cui placet impares*
> *Formas atque animos ſub juga aënea*
> *Saevo mittere cum joco.*
>
> Hor. i. Od. xxxiii,

The cloſe of this ſtanza and the following ſeems imitated from Ov. Am. L. iii. Eleg. iv.

> *Dure vir, impoſito tenerae cuſtode puellae,*
> *Nil agis; ingenio quaeque tuenda ſuo.*

Compare too Ovid. Art. Amat. L. iii 617.

> *Tot licet obſervent (adſit modo certa voluntas)*
> *Quot fuerint Argo lumina, verba dabis.*

VIII.

To keep us out in ſcorn of his own will.] the conſtruction is, to keep us out of his own will in ſcorn; or we muſt point,

To keep us out in ſcorn, of his own will.

i. e. ſcornfully and wilfully.

X.

The good man ſelfe—] ὁ οἰκοδεσπότης. Matt. xxiv. 43.

If the good man *of the houſe had known*, &c.

XI.

That this faire many—] If the reader takes any pleaſure in ſeeing how one poet imitates, or rivals another, he may have an agreeable taſk in comparing this epiſode, where *this faire company*, Satyrane, Paridell, Britomart, and the Squire of Dames, are excluded in a tempeſtuous night from old Malbecco's caſtle, with a like diſaſter in Arioſto, Orl. Fur. xxxii. 65. Where Bradamante (whom Britomart in many circumſtances reſembles) arriving at the caſtle of Sir Triſtan, (*Che ſi chiama la rocca di Triſtano,*) battles it with three knights, and afterwards, diſcovers her ſex: let the reader likewiſe compare old Lidgates Canterbury Tale.

As the Stage of Thebes writ the manner how.

Where Polemite and Tideus arrive at the porch of the palace of K. Adraſtus in a ſtormy night. Perhaps Lidgate wrote *stace*, as Chaucer writ before him. Is it worth the while to mention here that ſilly romance, named *The Hiſtorie of Prince Arthur and his knights of the Round Table*, which has the ſame kind of adventure? ſee part 2d B. i. C. 65. *How Sir Triſtram and Sir Dinadan came to a lodging where they muſt juſt with two knights.*

XII.

And evermore the carle of courteſie *accuſed.*] i. e. accuſed him of the accuſation of acting againſt the laws of courteſie. The expreſſion ſeems elliptical; after the manner of the Latin idiom, wherein verbs of accuſing govern a genitive caſe by an ellipſis of *crimine*, *nomine*, *cauſâ*, *judicio*, &c. He uſes the genitive caſe thus elliptically in other places, as juſt above,

For flatly he of entrance *was refus'd.*

And St. 10.

And therefore them of patience *gently praid.*

And St. 25.

Then they Melbecco prayd of courteſy.

Unleſs the reader will think rather that *of* is a prepoſition. Anglo S. oꝼ from, without. *ἀπὸ, ab.* this may explain it all; *accuſed him of courteſie*, i. e. accuſed him to be without courteſie. *of entrance was refuſed*, was hindred from entring. *them of patience gently praid*, prayed them gently to be patient. *praid of courteſy*, courteouſly beſeeched.—Let the reader pleaſe himſelf.

XIII.

And ſwore that he would lodge with them yfere,
Or them diſlodge, all were they liefe or loth.] This ſtranger knight is Britomart: the poet ſpeaks of her in her aſſumed character,

And ſwore that HE—So Paridel addreſſes Britomart in the character of a knight, below St. 51. *Therefore Sir I greet you well.* So likewiſe Scudamore, B. iv. C. 6. St. 34. —He ſays

all were they liefe or loth.

i. e. were they willing or unwilling, glad or ſorry. The expreſſion occurs again in B. vi. C. 1. St. 44. and is frequent in our old poets.

But be him lieſe or be him loth
Unto the caſtell foorth he goth.

Gower Fol. xvi. 2.

But none of you al be hym lothe or leſe,
He muſt go pipin in an ivie leſe,

Ch. Knights Talc 1839.

And ſhe obeyith be ſhe leſe or lothe

Merchant's Tale, 1177.

That never in my liſe, for [read *nor*] *leſe ne lothe.*

Shipman's Tale, 2640.

Ibid.

And ſo *deſyde them each*—] From the 1ſt quarto I have printed it right. *So* is omitted in the 2d quarto: The folio in 1609 reads, *And them defyed each*—

XV.

He forth iſſew'd like as a boyſtrous wind—] The character here given of the boiſtrous Paridel, agrees with what hiſtory informs us of the Earl of Weſtmorland, whom Paridel, in the hiſtorical alluſion, repreſents: he is compared to a wind ſhut up in the caverns of the earth, and burſting forth (when it finds vent) with noiſe and earthquakes: the image in Milton is not unlike, where Satan, after Abdiels encounter, recoils back,

as if on earth
Winds under ground, or waters forcing way,
Sidelong had puſhd a mountain from his ſeat
Half ſunk with all his pines.

XVI.

Could not ariſe the counterchaunge to ſcorſe] *Render il contracombio*, to be even with him, to give him like for like: *faire un contrechange.*

XVII.

To doe fowle death to dye—] *to doe to die*, to cauſe him to die a foul death. See the Gloſſ. in *Doe.*

XIX.

But they diſſembled what they did not ſee.] i. e. what they did not chooſe to ſee. See Critical Obſervations on Shakeſpeare, pag. 342.

XX.

like ſunny beames
That in a cloud their light did long time ſtay,
Their vapour vaded, ſhewe their golden gleames,
And through the perſant air ſhoote forth their azure
ſtreames.]

taliſque adparuit illi,
Qualis ubi oppoſitas nitidiſſima ſolis imago
Evicit nubes, nullâque obſtante reluxit.

Ovid. Met. xiv. 767.

This ſimile in Ovid is ſo very pictureſque and pleaſing, that 'tis no wonder to find it imitated. Taſſo had it in view deſcribing Armida, who hid, or vainly ſtrove to hide her golden locks under a veil. See Gier. Lib. Canto iv. St. 29. The diſcovery of Britomartis is exactly the ſame with the diſcovery of Bradamante, who taking off her helmet let her golden locks fall looſely on her ſhoulders, and plainly ſhowed both by her hair and by her beauteous face that ſhe was a virgin-knight.

O come ſuol ſuor de la nube il ſole
Scoprir la faccia limpida e ſerena;
Coſi l' elmo levandoſi dal viſo
Moſtrò la donna aprirſi il paradiſo,

Arioſto, xxxii. 80.

Compare the ſimile in B. iii. C. 1. St. 43.

XXI.

Then of them all ſhe plainly was eſpyde
To be a WOMAN-WIGHT *(unwiſt to bee)*
The faireſt WOMAN-WIGHT *that ever eie did ſee.*

XXII.

Like as Bellona being late returnd
From ſlaughter of the giaunts conquered
(WHERE *proud Encelade, whoſe wide noſethrils*
burnd
With breathed flames like to a furnace redd,
Transfixed with her ſpeare, downe tombled dedd
From top of Hemus, by him heaped hye)
Hath looſd her helmet from her lofty hedd.] Inſtead of WOMAN-WIGHT, had I the authority of any book, I would have printed it, WOMAN-KNIGHT.—*Like as* BELLONA, this I have altered into Minerva, from the 2d quarto and folios. Horace calls Enceladus, *Jaculator audax:* where he mentions the battles of the giants, and the proweſs of Minerva, L. iii. Od. iv.— Inſtead of

WHERE *proud Encelade*—I would read, as the conſtruction requires,

WHEN *proud Encelade*——

Again,

Transfixed with the *ſpeare*—

So the 2d quarto and folios: but I have printed it right in the context from the oldeſt quarto.

XXVII.

But he himſelfe—] Αὐτὸς, the maſter of the houſe. See Caſaub. Theophraſt. cap. ii. and the Index to Arrian, in V. Αὐτός. Compare, B. iii. C. 10. St. 49. *That it was* HE—

Ibid.

—*So did* he feede *his fill.*] *Paſcit amore oculos.* Lucret.

XXVIII.

With ſpeaking looks, *that cloſe embaſſage bore*
He rov'd at her—] *oculis loquacibus.*

> *Nec lacrymis* oculos *digna eſt faedare* loquaces.
> Tibull. ii. vii. 25.
>
> *Non oculi tacuere tui*——
> Ovid· Amor. ii. v. 17.
>
> *Illa viro coram* nutus *conferre* loquaces,
> *Blandaque compoſitis addere verba notis.*
> Tibull. i. ii. 21.
>
> *Me ſpecta nutuſque meos, vultumque* loquacem.
> Ov. Am i. iv. 17.

XXX.

Now Bacchus fruit out of the ſilver plate
He on the table daſht, as overthrowne,
Or of the fruitfull liquor overflowne,
And by the dauncing bubbles did divine,
Or therein write to lett his love be ſhowne,
Which well ſhe redd out of the learned line;
(*A ſacrament prophane in myſtery of wine*)] The Earl of Weſtmorland's noted character for making love to all women, is ſtrongly drawn in the ſtanza juſt above: Spenſer has followed common report and hiſtory in this his Sir Paridel throughout. But let us not omit to explain what may appear intricate. *Now Bacchus fruit*—theſe verſes hint at (but not deſcribe with exactneſs) the ſport, which the ancients had to gueſs at their miſtreſs's love, called Cottabus. Paridel behaves to Hellenore, juſt as his anceſtor Paris did to Helena, and makes love in the ſame manner,

> *Illa quoque adpoſitâ quæ nunc facis, improbe, menſâ,*
> *Quamvis experiar diſſimulare, noto.*
> *Cum modo me ſpectas oculis, laſcive, protervis,*
> *Quos vix inſtantes lumina noſtra ferunt.*
> *Et modo ſuſpiras, modo pocula proxima nobis*
> *Sumis; quaque bibi, tu quoque parte bibis.*
> *Ah! quoties digitis, quoties ego tecta notavi*
> *Signa ſupercilio pene loquente dari!*——
> *Orbe quoque in menſæ legi ſub nomine noſtro,*
> *Quod deducta mero litera fecit* AMO.
> Ovid. Epiſt. xvii. ver. 75.

What he ſays in the laſt verſe,

> *A ſacrament prophane in myſtery of wine,*

is thus to be explained; wine being uſed in a ſacred ceremony, as an outward ſign or ſymbol containing a divine myſtery; Sir Paridel here abuſes wine prophanely, as a ſign or ſymbol of his unlawful love. Compare Ov. L. ii. Amor. v. 17.

XXXI.

Thus was the ape
By their faire handling put into Melbecco's *cape*]
This I explained formerly; and every one that has red Chaucer knows that 'tis borrowed from him: but whence came the proverb? that every one does not know. Fools uſed formerly to carry apes on their ſhoulders; and to put the ape upon a man was a phraſe equivalent to make a fool of him.

> *This curſed chanon put in his hood an ape.*
> Urry's edit. pag. 128. 1509.

XXXII.

Now when of meets and drinks they had their fill.] See note on B. i. C. 12. St. 15. What he ſays preſently after, *of all well eyde*, is from Virgil, ii. 1. *Intentique ora tenebant.*

XXXV.

Which they far off beheld from Trojan toures,
And ſaw the fieldes of fair Scamander *ſtrowne*
With carcaſes of noble warrioures,
Whoſe fruitleſſe lives were under furrow ſowne,
And Xanthus *ſandy bankes with blood all overflowne.*]
'Tis well known from Homer, that the Trojan ladies beheld the battles from the towers of Troy; and 'tis as well known from Homer that Scamander and Xanthus are only different names for the ſame river.—The two famous rivers of Troy were Scamander and Simois; ſo that it might probably be owing to ſome blotted copy that *Xanthus* in the laſt verſe is printed inſtead of Simois,

> *And* Simois' *ſandy bankes with blood all overflowne.*

XXXVII.

That was by him call'd Paros—] This hiſtory and mythology is all our poet's own: among all the names which Paros was called by, I cannot find that Nauſa was ever one of them.

XL.

But if it ſhould not grieve you back again
To turn your courſe] *Curſum relegere. Curſus relectos iterare.* See Bentley, on Horat. L. i. Od. xxxiv.

XLI.

And with a remnant *did to ſea repayre,*
Where he through fatal error *long was led*
Full many yeares—] With a remnant, *relliquiis Danaûm. Fatall error*, ſee this explained above in the notes on B. i. C. 2. St. 4. pag. 354.—Spenſer has Virgil in view; which the learned reader will ſee without my pointing out all the paſſages.

XLII.

At laſt in Latium he did arryve
Where he with cruell warre was entertaind.] Obſerve this expreſſion, *entertaind with warre*, which tranſlated into Virgil's language runs thus,

—crudeli marte receptus.

So Euryalus *entertains* Rhætus, as he aroſe from his ſkulking place,

Pectore in adverſo totum cui comminus enſem
Condidit aſſurgenti, et multâ morte RECEPIT.
Virg. ix. 347.

i. e. and amply entertain'd him with death: *dirâ recepit hoſpitalitate.*

But Calidore in th' entry cloſe did ſtand,
And entertaining them *with courage ſtout,*
Still ſlew the formoſt, that came firſt to hand.
B. vi. C. 11. St. 46.

Ὅσα τὸν δύστηνον ἐμὸν θρηνῶ
Πατέρ᾽ ὃν κατὰ μὲν βάρβαρον αἶαν
Φοίνιος Ἄρης οὐκ ΕΞΕΙΝΙΣΕ.

Quantopere miſerum meum luges Patrem, quem in barbarâ terrâ Non Mars cruento excepit hoſpitio. Sophoc. Electr. ver. 94. Spenſer has this kind of expreſſion frequently: and Sir Philip Sidney has it likewiſe in his Arcadia.

Ibid.

Wedlocke contract in blood, and eke in blood
Accompliſhed, that many deare complaind:
The rivall ſlaine, the victour (through the flood
Eſcaped hardly) hardly praisd his wedlock good.] He alludes to the threats of Juno; that the wedlocke between Æneas and Lavinia, ſhould be contracted in the blood of the Trojans and Rutilians; which Rutilians Spenſer calls *the inland folke.*

Sanguine Trojano et Rutulo dotabere, Virgo.
Virg. vii. 318.

The rival ſlain, means Turnus. *The victour* Æneas. *Through the flood,*
Eſcaped hardly, hardly praiſd his wedlock good.

This alludes to what happened to Æneas after the death of Turnus. Some ſay that Æneas was drowned, being puſhed into the river Numicus by Mezentius king of the Tyrrheni, and thus was fulfilled the curſe of Dido,

Sed cadat ante diem, mediaque inhumatus arena.
Virg. iv. 620.

The reader may conſult Servius and other commentators, who give different accounts of Æneas after his ſettlement in Italy: Spenſer varies from all.

XLIII.

And in long Alba *plaſt his throne apart,*] It ſhould have been printed *Long Alba.* Alba was ſo called not only to diſtinguiſh it from another city, named Alba; but becauſe it extended itſelf, without much breadth, all along the lake near which it was founded: like the town of Rocheſter in Kent, ſituated on the Medway; length without breadth. Aſcanius removed to Longa Alba about thirty years after the building of Lavinium.

XLIV.

And Troy againe out of her duſt was reard
To ſitt in ſecond ſeat OF *ſoveraine king*
OF *all the world under her governing.*] The conſtruction is hard howſoever you point it: I ſhould rather think that the uſual errour has got poſſeſſion, and that we ſhould read,

To ſitt in ſecond ſeat OF *ſoveraine king,*
AND *all the world under her governing.*

He adds,

But a third kingdom *yet is to ariſe,*

According to the anſwer given to Brutus by Diana,

Inſula in Oceano eſt—
Hanc pete, namque tibi ſedes erit illa perennis,
Haec fiet natis altera Troja *tuis.*

The ſecond Troy was Rome; the third, Troynovant, built by Brutus in Britain, according to Jeffry of Monmouth, whom our poet follows in this hiſtorical narration.

XLVII.

From aged Mnemon;—] Spenſer has formed this name from the Greek; meaning by it a remembrancer or inſtructor. We read in B. ii. C. 9. St. 58. of the ſame old man, through his name is ſomewhat altered.

Ibid.

Into the utmoſt angle *of the world he knew.*] In the Celtick language *ongl* means *angulus:* and hence that corner of land was named, which thoſe Saxons poſſeſſed, who coming into theſe parts changed the original name. See Somner in Angle. And Britain may be ſaid to be the utmoſt angle of the world known to the Romans.

Et penitus toto diviſos orbe Britannos.

This explains Arioſto's epithet, Canto x. St. 72.

E venne al fin ne l' ultima Inghilterra.

XLIX.

Which after reſt—] The Folio of 1609 thus reads,

And (after reſt they ſeeking farre abrode)
Found it the fitteſt ſoyle for their abode.

Compare B. ii. C. 10. and the notes.

LII.

But all the while that he theſe ſpeeches ſpent, *Upon his lips hong faire dame Hellenore*] Virg. iv. 1.

At regina gravi jamjudum *ſaucia cura*
Vulnus alit venis—

Jamjudum, all the while, all along, from firſt to laſt: *Upon his lips hong*, Ov. Epiſt. i. *Narrantis pendet ab ore.*

LIII.

And now the humid night *was farforth ſpent*, *And hevenly lampes were halfendeale ybrent*:] *Humida nox.* Virg. ii. 8. He ſays the ſtars were half burnt out: alluding to the opinion of thoſe, who imagined that they were freſh lighted every night. See Laertius in Vitâ Epicuri. x. 92. Lucret. v. 661. And the Commentators on Virgil, ii. 801.

C A N T O X.

I.

THE morrow next, ſo ſoone as Phoebus lamp
Bewrayed had the world with early light,
And freſh Aurora had the ſhady damp
Out of the goodly heven amoved quight,] This is tranſlated from Virg. iv. 6.

Poſtera Phoebea luſtrabat lampade terras,
Humentemque Aurora polo dimoverat umbram.

III.

But patience perforce] See B. ii. C. 3. St. 3. The whole proverb is, *Patience perforce is a medicine for a mad dog.* The poet cites but half; for half is more than the whole. The ſame kind of partial citation, of what was well known, we may ſee in Shakeſpeare, Hamlet, Act. iii.

Haml. ‘ *Ay but while the graſs grows—the proverb is ſomething muſty.*

VI.

—commune bord] *communi menſâ.*

VIII.

Branſles, ballads, virelayes, and verſes vaine;] We muſt pronounce it *Brawls*,

Brawls, *ballads, virelayes, and verſes vaine.*

‘ Then would they caſt away their pipes, and ‘ holding hand in hand daunce as it were in a ‘ *braule*, by the onely cadence of their voyces.’ Sidn. Arcad. pag. 72. *Braule. Dance où pluſieurs dancent en rond, ſe tenant par la main.* Richelet. BRAWL, *genus ſaltationis primâ ſpecie confuſum: ab Arm.* brella *confundere.* Junius. ’Tis uſed in the paſſage before us for a ſong to be ſung in dancing the *braule*. VIRELAYES *de virer*, i. e. *gyrare*; *et de lay. C'eſt à dire, un lay qui vire.*— VIRLAIS. *Autretaille de Rondeaux doubles, qui le nomment ſimples Virlais; parce que gens Laïs les mettent en leurs chanſons rurales.* See Menage.

Ibid.

To take with *his new love,*—] So the 1ſt Edit. the 2d and Folios, *To take to*—

IX.

Who well perceived all, and all indewd.] *She perceiv'd it all* and indewed it all. What is the meaning of *and indewd all?* Is it from the Latin *induere*, to put on? And ſhe put it all on her, and made it ſit eaſy on her mind. Or is it a metaphor from Falconry? The Hawk is ſaid not well to *indue*, when ſhe does not digeſt her food well: from *in*, an intentive particle, and dawen to concoct. So Hellenore ſaw it all, *indewed* it all, ſwallowed it and digeſted it all. I leave the reader theſe two explanations, or any other he ſhall think fit, from theſe hints given, to make for himſelf.

XII.

As Hellene, when ſhe ſaw aloſt appeare
The Trojane flames, and reach to hevens hight,
Did clap her hands, and joyed at that doleful ſight.] Neither the poets, nor hiſtorians are at all agreed concerning Helen's conduct and behavior at the ſiege of Troy. Menelaus (in Homer, Od. iv.) plainly ſays ſhe endeavoured by her artifice to ruin the Greeks, inſpired by ſome evil daemon. Virgil calls her the common peſt of Troy and Greece, and as deſervedly odious to both, makes her hide herſelf, and fly to the altars for refuge. Æn. ii. 571. And (Æn. vi. 511.) introduces Deiphobus relating how Helen betrayed him to her huſband, and giving a ſignal to the Greeks.

Flammam media ipſa tenebat
Ingentem, et ſumma Danaos ex arce vocabat.

Our poet adds that ſhe rejoiced to ſee Troy in flames, as if through female petulancy, ſhe loved miſchief for miſchief's ſake.

XIII.

—that rather had to dy.] *quæ mallet mori.* Ironically.

XVIII.

So *ſtill the ſmart—*] This is the reading of the 1ſt quarto. The following editions, *Then ſtill—*

XXIII.

Sith late he fled from his too earneſt foe.] See B. iii. C. 8. St. 15, &c.

XXIV.

Said he, Thou man of nought—] οὐτιδανὸς, *homo nihili.*

XXVI.

What Lady, man? ſaid Trompart, take good hart.]— Perhaps it may ſeem better thus pointed,

What Lady? Man, (ſaid Trompart) take good hart—

And preſently after, inſtead of

Was never better time to ſhew thy ſmart
Then now, THAT *noble ſuccor is thee by,*
THAT *is the whole worlds commune remedy.*

It might be better thus, had we authority ſo to print.

Was never better time to ſhew thy ſmart
Then now, when *noble ſuccor is thee ny,*
That is the whole worlds commune remedy.

The which ſuccour (meaning his noble maſter Braggadochio) *is the common remedy of the whole world.*

XXVIII.

So ſhall your glory be advanced MUCH———
And eke myſelf (albee I ſimple SUCH)
Your worthy paine ſhall wel reward with guerdon RICH.] Perhaps Spenſer ſpelt (as his cuſtom is, all alike) *mich, ſich, rich.* michel, mich. A. S. ſpilc. ſich—*albee I ſimple ſich,* i. e. albeit I ſimple ſuch as you behold.

XXIX.

or a war-monger *to be baſely nempt.*] *Caupo martis: bellum cauponans,* καπηλεύων μάχην.

Non cauponantes bellum, ſed belligerantes.
Ennius, apud Cicer. de Off.

TASSO has the ſame expreſſion, xx. 142.

Guerregio in Aſia, e non vi cambio, ò merco.

Ibid.

I tread in duſt thee and thy money both,
That were it not for ſhame—ſo turned from them both.] Obſerve this elegant ἀποσιώπησις, which by the action (left to be ſupplied by the reader's imagination) of this braggart receives ſtill greater elegance and humour.

Quos ego—ſed motos praeſtat componere fluctus.

Inſtances are obvious, and known to every one.

XXX.

And in his eare him rownded cloſe behind.] 'Runian *to whiſper, to rowne or round in the eare.*' Somner. Sidney's Arcad. p. 15. *one of Kalendar's ſervaunts rounded in his eare.* Shakeſp. K. John. Act. ii. Scene the laſt, *rounded in the eare.* And in the Winter's Tale, Act i. he has made a ſubſtantive from the verb, *whiſpering, rounding.*—'Tis printed wrong in ſome editions, which has occaſioned this note.

XXXI.

I pardon yield, and that with *rudenes beare.*] 'Tis thus printed, and wrong in the 1ſt edition; but I have corrected it from the 2d, and Folios.

Ibid.

Fame is my meed and glory VERTUOUS PRAY.] So the 1ſt quarto, the 2d.

Fame is my meed, and glory VERTUES PRAY.

The Folios, *vertues pay.* Glory is the pay of virtue; not gold. Virtue is not mercenary.— Spenſer's putting theſe ſentiments into the mouth of this vain and boaſting knight is agreeable to that comic humour taken notice of by Donatus, 'The braggadochio Thraſo (in 'Terent. Act. iv.] ſays, *That a wiſe man ought 'to try all fair means before he takes up arms:* 'theſe moral and grave ſentences, when put into 'the mouth of ridiculous characters, are very 'agreeable to comic humour, and highly de'lightful: with the ſame kind of humour Plautus makes his braggadochio ſoldier ſay,

Nimia eſt miſeria pulcrum eſſe hominem nimis.
Mil. Glor. Act. i. Sc. 1.

XXXII.

By Sanglamort my ſword.] Compare this with B. ii. C. 3. St. 17. He had not this ſword with him; but the ſpear, which together with the horſe he had ſtolen from Sir Guyon. See B. ii. C. 3. St. 4.—Let me obſerve by the bye, that this braggart's oath, as well as the name which he gives his ſword, (according to the manner of heroes in Romance-writers) is humorouſly characteriſtic. So Shakeſpeare, who abounds with theſe little, and yet not the leſs characteriſtic ſtrokes of humour, makes the bragging and coward Piſtol to name his ſword *Hiren.* See Theobald's note on the 2d part of K. Henry iv. Act ii.

Piſtol. Have we not Hiren *here?*

XXXV.

To giuſt with that brave ſtranger knight *a caſt.*]

Britomart is ſo called, B. iii. C. 9. St. 20. B. iii. C. 11. St. 13. B. iv. C. 1. St. 48. B. iv. C. 4. St. 43. *to giuſt a caſt*, to run at tilt by way of trial of ſkill.

Ibid.

For having filcht her bills, her up he caſt
To the wide world, and lett her fly alone,
He nould be clogd: ſo had he ſerved many one.]

Spenſer after *many* adds ſometimes *a*, ſometimes omits it: juſt as Chaucer and the old poets: here the rhime had been fuller by the addition,

So had he ſerved many' a one.

The metaphors are from Falconry, a favourite language of the age; ſee B. vi. C. 4. St. 19. So Othello in Shakeſpeare,

If I prove her haggard,
Though that her jeſſes were my dear heart ſtrings
I'd whiſtle her off, and let her down the wind,
To prey at fortune.

XL.

That yonder in that faithful *wilderneſs.*] So the 1ſt quarto: but the following editions *waſteful.* The reader cannot but be ſenſible of the humour of theſe three diſtinct kinds of cowards. none of Shakeſpeare's characters are more naturally painted.

XLI.

And with pale eyes faſt fixed.] Obſerve the expreſſion, *fixis oculis*, as a mark of aſtoniſhment and terror; and then think whether 'tis poſſible for a man, underſtanding this phraſe, and having red Dr. Bentley's note and correction of Horace, L. i. Od. 3.

Qui rectis oculis *monſtra natantia*——

ſhould inſtead of *rectis oculis*, or *ſiccis oculis*, propound it as the more philoſophical and learned alteration,

Qui fixis oculis——

XLII.

Either faſt cloſed in ſome hollow greave——
Ne privy bee unto your treaſures grave.] Theſe words are not the ſame; the former means a *groove.* The ſpelling is altered, that the letters might anſwer in the rhime: but the word itſelf is not ſo very improper, if we look into its original ſignification. GROOVE, *ſtria*, *fodina*. *Iſlandis*, groof *eſt lacuna. ſunt referenda ad* grafa *fodere*. Junius.

XLV.

Yet durſt he NOT *againſt it doe or ſay.*] None of the books read, NOUGHT. Juſt above, *The* ſilly *man*—perhaps *ſeely*. See the Gloſſary.

XLVII.

Which when Malbecco ſaw, out of HIS buſh
Upon HIS *hands and feet he crept*——] ſo the two old quartos: but the Folio of 1609, *the buſh*.

Ibid.

And like a gote among the gotes did ruſh,
That through the helpe of his faire horns on hight.]

The firſt line alludes to his name, ſee B. iii. C. 9. St. 6. The 2d line alludes to the effect, which his imagination had worked upon him: for his imaginary horns were now become real horns. This is the beginning of his transformation; which is compleated in the laſt ſtanza, where he is turned into a monſtrous fowl, hight Jealouſy. No metamorphoſis in Ovid is worked up, from beginning to end, with finer imagery, or with a better moral alluſion.

XLIX.

That it was He—] See the note above, B. iii. C. 9. St. 27.

LII.

He wooed her till day-ſpring *he eſpyde.*] This word is printed wrong in ſome editions; but it has great authority. *Haſt thou — cauſed the* day-ſpring *to know his place?* Job xxxviii. 12. *whereby the* day-ſpring *from on high hath viſited us*, ἀνατολὴ, Luke i. 78.

LIV.

With upſtart haire and ſtaring eyes diſmay.] i. e. *diſmay'd*. See note on B. iv. C. 11. St. 46.

LV.

GRIEFE and DESPIGHT and GEALOUSIE and
SCORNE
Did all the way him follow hard behind.] Theſe perhaps were intended by the poet as perſons, infernal imps, offsprings of Erebus; as all horrid and perturbed ideas are deſcribed by the mythologiſts and poets. So in Horace, Lib. iii. Ode 1. L. ii. Ode 16. *Timor*, *Minae*, *Cura*, are perſons and embodied phantoms of the ſame infernal crew. Hence we may explain, B. i. C. 9. St. 21.

As if his FEARE *ſtill followed him behynd.*

And B. iii. C. 9. St. 2

—*As if her former* DRED
Were hard behind her ready to arreſt.

And B. vi. C. 11. St. 27.

And yet his FEARE *did follow him behynd.*

This proſopopoeia is peculiar to the genius of this fairy poem.

CANTO

CANTO XI.

I.

O *Hateful hell'iſh ſnake what Fury firſt*—] This apoſtrophe firſt to Jealouſy, and then to Love, with reference likewiſe to the ſcope of the poem, and ſo agreeable to his uſual introductory addreſs, merits more praiſe than I ſhall ſtay to beſtow upon it. See how Virgil has painted the Fury Alecto, with her jealous and envious ſnake, poiſoning the Latian Queen, *vipeream inſpirans animam,* Æn. vii. 351. compare Ovid. Met. iv. 497. I cannot help citing Cowley's verſes: they are ſome of the beſt imitated from Virgil, that I now recollect: he is deſcribing Saul inſpired with the venom of jealouſy and envy by the Fury who comes from hell.

With that ſhe takes
One of her worſt, her beſt-beloved ſnakes;
Softly, dear worm, ſoft and unſeen (ſaid ſhe)
Into his boſom ſteal, and in it be
My vice-roy.

II.

Untroubled of vile feare or bitter fell.] Anglo-S. ‘ Felle. *gall, anger, melancholineſſe*’ Somner.

Ibid.

—*As turtle to her* make.] This is printed wrong in ſome Editions. A. S. maca, *a companion, a conſort, a mate.*’ Somner. See B. i. C. 7. St. 7. and below, B. iii. C. xi. St. 15. 'Tis very frequently uſed in our old poets.

IV.

In beaſtly uſe all that I ever finde.] So the book which I print from, viz. the 1ſt quarto. The 2d quarto and Folios.

In beaſtly uſe that I did ever finde.

From both theſe readings the following might be offered,

So he ſurpaſſed his ſex maſculine,
In beaſtly uſe all that I e'er did finde.

V.

—*and boldly bad him bace.*[Alluding to the known ſport, called priſon-baſe. Spenſer mentions it again, B. v. C. 8. St. 5.

So ran they all as they had been at baſe.

Sidney's Arcad. p. 2. *When others were running at baſe,* &c. Shakeſp. Cymb. Act. v.

Lads more like to run
The country baſe, than to commit ſuch ſlaughter.

VI.

That he has gotten to a forreſt neare.] So the two old quartos and Folio of 1609. But the Folios of 1617. 1697. *was gotten.*

VII.

On which the winged boy in colours cleare.
Depeincted was—] I have been credibly informed, that among the late Lord Scudamore's old furniture was found a ſhield with the very device here mentioned by Spenſer. Plutarch tells us that in the ſame manner the ſhield of Alcibiades was adorned.

IX.

What booteth then—] *Cur bene malis? cur male bonis?*

XI.

My lady and my love is cruelly pend.] *crŭĕllẙ* is to be pronounced ſhort, or to be ſlurred as if only of two ſyllables. In the Folio of 1609, 'tis printed, *cruell' pend.*

XII.

There an huge heape of ſingulfes *did oppreſſe*] So ſpelt in the two old quarto editions. But righter in the Folios, *ſingults. ſingultus.*

XIII.

Whereas no living creature he miſtook.] He wrongly thought.

XIV.

That all the ſorrow in the world is leſſe
Then vertues might and values confidence.] *is leſſe,* ἥττων ἐϛὶ, *minor eſt,* is inferior and far beneath. See note on B. ii. C. 5. St. 15. *value* for *valour,* ſee the Gloſſary.

XV.

Therefore, faire Sir, DOE *comfort to you take*] None of the books read, DUE. A little after,

— *thoſe words let fly.*

Which is Homer's expreſſion, ἔπεα πτερόεντα προσηύδα.

XVI. XVII.

What boots it plaine that cannot be redreſt.
What boots it then to plaine that cannot be redreſt.] He ends his complaint with the ſame verſe with which he began it: this is in the manner of Catullus; nor is the repetition without its pathos and elegance.

XIX.

Life is not loſt, ſaid ſhe, for which is bought
Endleſſe renown, that more, then death, is to be ſought] i. e. that renown is more to be ſought, than death to be avoided. I thought once that theſe two words *life* and *death* ſhould have exchanged places;

Death *is not loſt (ſaid ſhe) for which is bought*
Endleſſe renown, that more then life *is to be ſought.*

Death is loſt when we die inglorious: 'tis a Latin expreſſion; and Spenſer is fond of introducing ſuch into his poems.

non perdere letum
Maxima cura fuit. Lucan iii. 706.

Nil opus arma ultra tentare et perdere mortes.
Stat. ix. 58.

Namque inhonoratum Fidenus perdere mortem
Et famae nudam impatiens—
Sil. Ital. iv. 607.

This emendation is not perhaps altogether to be rejected, as 'tis no unuſual thing for words to be ſhuffled out of their places.

—one is enough to dye.
Death is not loſt (ſaid ſhe) for which is bought
Endleſſe renown, that more then life is to be ſought.

i. e. death (for which true fame is bought) is not ſtrictly dying, is not loſt; ſuch death is more to be ſought than life.

Hò core anch' io, che morte ſprezza, e crede
Che ben ſi cambi con l' honor la vita.
Taſſo xii. 8.

Eſt hic eſt animus vitae contemptor, et iſtum
Qui vitâ bene credat emi, quo tendis honorem.
Virg. ix. 205.

The Author of the remarks on Spenſer ſays he ought to have ſaid,—*that more than* life *is to be ſought*. Virg. v. 230.

Vitamque volunt pro laude paciſci.

XXII.

Fool-hardy, as the Earthes children, which made—] So the 1ſt quarto: but the verſe has better cadence given it in the 2d quarto and folios,

Fool-hardy, as th' Earths children, the which made—

XXIII.

Daunger without diſcretion to attempt
Inglorious AND *beaſtlike is: therefore Sir knight*--] So the two old quartos, and folio of 1609. But the folios of 1617, 1679, omit *and*: by which omiſſion the verſe is brought within its due order and meaſure. Our poet ſeems to me to have in view the following from Cic. Off. i. 23. *Temere autem in acie verſari, et manu cum hoſte confligere, immane quiddam et beluarum ſimile eſt.*

XXV.

Her ample ſhield ſhe threw before her face.] Berni Orl. Innam. L. ii. C. 8. St. 36.

Piglia lo ſcudo, e'nnanzi a ſe lo mette.

See Hom. Il. v. 300. and Il. xii. 294.

Romance writers are full of theſe conceits: we read perpetually of walls of fire raiſed by magical art to ſtop the progreſs of knights errants. In Taſſo the wizard Iſmeno guards the inchanted foreſt with walls of fire. In the Orlando Innamorato, L. iii. C. 1. Mandricardo is endeavoured to be ſtop'd by enchanted flames, but he makes his way through all.

XXVII.

The whiles the championeſſe now decked *has*
The utmoſt rowme—] So the 1ſt quarto. But other editions *entred*.

XXVIII.

Like to *a diſcoloured ſnake, whoſe hidden ſnares*
Through the green graſs his long bright burniſht back declares] This Alexandrine verſe, as generally called, is very expreſſive and pictureſque. I believe Mr. Pope had it in view, in his Art of Criticiſm:

A needleſs Alexandrine ends the ſong,
Which like a wounded ſnake drags it ſlow length along.

Like to— is the reading of the 1ſt quarto: but altered in the context from other editions.

XXIX.

And in thoſe tapets—] Spenſer, in his deſcription of this tapeſtry, had his eye on the fabulous amours and metamorphoſes of the gods, repreſented in the piece of tapeſtry woven by Arachne, in her conteſt with Minerva, Ov. Met. vi. 103.—In the reign of Saturn (that cold planet) then were days of chaſtity: but when Jupiter dethroned his father, then Luſt and Love were triumphant. As to the hiſtory of this loving god's transformations, cheats, and adulteries, &c. they may be ſeen in Natales Comes, L. ii. C. 1. and in other mythological writers, as well as almoſt in all the poets; from whom Spenſer, according to his uſual manner, varies in ſeveral inſtances. Thus for inſtance, Helle endeavouring to ſwim over that narrow ſea, afterwards called the Helleſpont, on the back of a ram: Jupiter (who changed himſelf into a ram to avoid the fury of Typhoeus and was worſhipped in Lybia under the figure of a ram,) changed himſelf into the ſame ſhape to carry Helle over ſafe, and to make her his miſtreſs afterwards. The ſtory of Danae is not varied,

Whenas the god to golden hew himſelfe transfard.

Converſo in pretium deo. Hor. L. iii. Od. 16. Nor of Alcmena,

Joying his love in likeneſs more entire,

i. e. enjoying the love of Jupiter in the likeneſs of her own huſband. But as to what he ſays of Aſterie, or who this Aſterie was, I refer the reader to Burman in his notes on Ov. Met. vi. 108. Whether 'twas Jove's eagle, or Jupiter in the ſhape of an eagle, that ſnatch'd from Ida the Trojan boy, remains a doubt. The picture here is imitated from Virgil and from Statius: But I cannot help tranſcribing the three poets, that the reader might with leſs trouble compare them together.

Intextuſque puer frondoſâ regius Idâ
Veloces jaculo cervos, curſuque fatigat,
Acer, anhelanti ſimilis; quem praepes ab Idâ
Sublimem pedibus rapuit Jovis armiger uncis.
Longaevi palmas nequicquam ad ſidera tendunt
Cuſtodes; ſaevitque canum latratus in auras.
Æn. v. 250.

Hinc Phrygius fulvis venator tollitur alis;
Gargara deſidunt ſurgenti, et Troja recedit:
Stant maeſti comites, fruſtraque ſonantia laxant
[*laſſant* Heinſius.]
Ora canes, umbramque petunt, et nubila latrant.
Theb. i. 548.

Again, whenas the Trojan boy ſo faire
He ſnatcht from Ida hill; and with him bare:
Wondrous delight it was there to behould
How the rude ſhepheards after him did ſtare,
Trembling through feare leaſt down he fallen ſhould;
And often to him calling to take ſurer hould.

The two copiers, Statius and Spenſer, have not been ſervile copyers; therefore they will both bear examination and compariſon with the great original. There is no end of the tricks and transformations of this Proteus Jupiter; he turned himſelf into a ſatyr, a fire, a ſhepherd and a ſerpent.

And like a ſerpent to the Thracian mayd.

And he was like a ſerpent when he appeared *to*, when he made love *to*—the paſſage is elliptical, as many paſſages in Spenſer are. See the notes in Burman's edit. on Ovid. Met. vi. 114. *Varius Deöida ſerpens. Deöis eſt Proſerpina filia Cereris, quæ* Δηὼ *à Græcis nominatur. Jovem autem in dracônem verſum cum Proſerpina concubuiſſe teſtatur Euſebius.* Now as Cotytto and Proſerpina (according to ſome Mythologiſts) were the ſame goddeſs, and Strabo tells us that Cotytto was worſhiped in Thrace: hence he might call Proſerpina, *the Thracian maid.*

XXXVI.

And thou faire Phoebus---] Phoebus, or the Sun, having diſcovered to Vulcan the amours of Mars and Venus, ſhe ſtirred up her ſon Cupid to revenge her quarrels. Cupid has two arrows, the one of gold, imaging ſucceſsful love; the other of lead, imaging ill-ſucceſs, ſadneſs, and deſpair. See below St. 48.

Some headed with SAD *lead, ſome with pure gold.*

With this ill-fated and ſad leaden arrow he hit the heart of Apollo.

The goldin love, and LEDIN *love they hight,*
The one was SAD, *the other glad and light.*
Ch. Court of Love, 1316.

Compare the Rom. of the Roſe, ver. 920, &c. of Cupid's different bowes and arrows. 'Tis neither from Ovid, nor ancient mythologiſts, that we muſt always explain the conceits of Spenſer: Chaucer and the Romance writers ſometimes are his authorities; and ſometimes his own allegory leads him to a mythology of his own.---'Tis ſaid St. 38, 39. that Apollo loved a ſhepherd's daughter. *He loved Iſſe for his deareſt dame*---Iſſe the daughter of Admetus; and for her ſake became a cow-herd; a vile cow-herd; what time he was baniſhed heaven by Jupiter for killing of the Cyclopes. That Apollo fell in love with the daughter of Admetus, we have proof ſufficient for a fairy poet.

For love had him ſo boundin in a ſnare
All for the daughter of the King Admete,
That all his craft ne coud his ſorrow bete.
Ch. Troil. and Creſſ. i. 664.

Apollo had reaſon to become a ſhepherd for the love of Daphne and the daughter of Admetus. Amadis de Gaul. Book i. Chap. 36.

Iſſe the daughter of Admetus, (ſo ſays Spenſer) not the daughter of Macareus: (ſee the commentators on Ovid. Met. vi. 124.) Mythologiſts and poets vary ſo much, that where all is fiction, who can ſay which is the beſt invented?

Now like a lyon *hunting after ſpoile,*
Now like a hag, *now like a* faulcon *flit.*

Theſe two verſes ſeem to be taken from the following in Ov. Met. vi. 122.

—Eſt illic agreſtis [**a hag**] *imagine Phoebus,*
Utque modo accipitris [**a faulcon**] *pennas, modo terga*
leonis [**a lyon**]
Geſſerit.

Phoebus was named, Νόμιος, as the reader may ſee in Spanheim's notes on Callimachus, pag. 76, 77. And Pindar calls Apollo Ἀγρέα ϗ Νόμιον. Pyth. Od. ix. *agreſtis imagine*, **like a hag**. So that **hag** from Ἄγριος is no farfetch'd etymology. If this will not explain, and defend the received reading, there is an ingenious emendation offered by the author of the remarks on Spenſer,

Now like a ſtag, *now like a faulcon flitt.*

Natalis Comes. iv. 10. ſays of Apollo, *Fertur hic deus in varias formas ob amores fuiſſe mutatus, in leonem, in* cervum, *in accipitrem.*

XL.

Next unto him was Neptune pictured,] Neptune's amours are mentioned in Ov. Met. vi. 115, &c. *Biſaltis*, means the daughter of Biſaltus, viz. Theophane. See Hygin. Myth. C. 188.—The daughter of Deucalion was Melantho. He ſays likewiſe that Neptune turned himſelf into a winged horſe (i. e. he took a ſhip and ſail'd to the place where Meduſa lived: for *a winged horſe*, mythologically, means a ſhip) and in the temple of Minerva he debauched Meduſa,

Hanc Pelagi rector templo vitiaſſe Minervae
Dicitur. Ov. Met. iv. 797.

XLIII.

Next Saturne was; but who would ever weene,
That ſullein Saturne ever weend to love?
Yet love is ſullein, and Saturnlike ſeene,
As he did for ERIGONE *it prove,*
That to a centaure did himſelfe tranſmove.
So proov'd it eke that gratious god of wine,
When for to compaſſe PHILLIRAS *hard love,*
He turnd himſelfe into a fruitfull vine,
And into her faire boſome made his grapes decline.

Here are two fair ladies got out of their proper places; for Saturn loved *Philyra*, daughter of Oceanus, and being caught in his intrigues by his jealous wife Ops or Rhea, he turned himſelf into a horſe: from this intrigue was born Chiron, the moſt juſt of mankind. See Apollonius, L. 2. ver. 1236. And the Schol. on Apoll. L. i. 554. Virg. G. iii. 93. Ovid, Met. vi. 127. Hygin. Mythol. C. 138. Whatever variation there may be in the leſſer circumſtances, yet all agree in this one, namely that *Philyra* was the miſtreſs of *Sullein Saturn*. And ſo likewiſe do the poets and mythologiſts agree that *Erigone*, had certainly no criminal converſation with Saturn; but if ever this righteous dame was caught tripping, it was with the young and beautiful Bacchus. See Hygin. Mythol. C. 130. And Ov. Met. vi. 125.

Liber ut Erigonen falſâ deceperit uvâ.

Now 'tis no unuſual thing in haſty tranſcribing, or printing, for words to get out of their proper places: See then with what little variation the whole is reduced to proper place and order:

Next Saturne was: but who would ever weene
That ſulleine Saturne ever weend to love?
Yet love is ſullein, and Saturn-like ſeene,
As he did once for Phillira *it prove,*
That to a centaure did himſelfe tranſmove.
So prov'd it eke that gratious god of wine,
When for to compaſs Erigōnes *hard love,*
He turnd himſelfe into a fruitfull vine,
And into her faire boſome made his grapes decline.

Erigōne, is to be pronounced as of three ſyllables.

XLV.

More eath to number with how many eyes
High heven beholdes ſad lovers nightly theeveryes,] The expreſſions are pretty and elegant, but borrowed. *The theeveryes of lovers*, furtivos amores.

Aut quàm ſidera multa, cum tacet nox,
Furtivos hominum vident amores.
Catull. p. 17. Edit. Voſſ.

Et per quanti occhi il ciel le furtive opre
De gli amatori à mezza notte ſcopre.
Arioſt. Orl. Fur. xiv. 99.

Vorria celarla à i tanti occhi del cielo.
Taſſo, xii. 22.

—Heav'n wakes with all his eyes
Whom to behold but thee, Nature' deſire.
Milton, v. 44.

The Sun is the eye of day; the Moon, the eye of Night: when the Moon does not ſhine, then the Stars are the eyes of Night. How many citations might eaſily be heaped together of the conceits of poets, indulging their fancies on this ſubject?

XLVI.

—That living ſence it fayld.] i. e. it cheated by its perfect reſemblance. So *fallere* and *decipere* is uſed by the Latin poets.

XLVII.

And winges it had with ſondry colours dight,
More ſondry colours then the proud pavone
Beares in his boaſted fan, or Iris BRIGHT,
When her diſcolourd bow ſhe ſpreds *through heven*
BRIGHT.] Cupid's wings of *ſundry colours* perhaps

haps is expreſſed from Petrarch del Triompho d' Amore,

Sopra gli homeri havea ſol due grand' ali
Di color mille—

So Euripides in Hippol. ver. 1270. gives Cupid the ſame epithet, ποικιλόπτερος. But let us firſt ſettle the context before we ſhow our poet's imitations. It will be allowed me, at the firſt mentioning, that Spenſer never wrote, *Iris* BRIGHT, *heven* BRIGHT: for here our printer has erred his uſual errour of repeating the ſame word twice. A very eaſy reading occurs, *through heven's hight*. But I don't know whether 'twill be granted me, that our poet wrote *bends* inſtead of *ſpreds*: Iris *ſpreads* her *bow* is not poetically expreſſed, nor keeping up to the metaphor: but *ſhe* BENDS *her variouſly coloured bow* [*diſcolourd*, i. e. *diverſis coloribus*. Virg, iv. 701.] *through the height of the heavens*. Wiſd. v. 21. ὡς ἀπὸ εὐκύκλου τόξου τῶν νεφῶν, *as from the well bent bow of the clouds*: Vulgate, *à bene curvato arcu nubium*.

Utque ſuos arcus per nubila CIRCINAT *Iris*.
Manil. i. 711.

The jolly peacocke ſpreads not halfe ſo faire
The eyed feathers of his pompous traine;
Nor golden Iris ſo BENDS *in the aire*
Her twentie colourd bow, through clouds of raine.
Fairfax, xvi. 24.

Nè 'l SUPERBO PAVON *sì vago in moſtro*
Spiega la pompa de l' occhiute piume:
Nè 'l Iride sì bella indora, e inoſtra
Il curvo grembo, e rugiadoſo al lume.
Taſſo xvi. 24.

Not halfe ſo many ſundry colours arre
In Iris bowe; ne heaven doth ſhine ſo bright,
Diſtinguiſhed with many a twinkling ſtarre;
Nor Juno's bird in her eye-ſpotted traine
So many goodly colours doth containe.
Spenſer's Muiopotmos.

Non tales volucris pandit Junonia pennas:
Nec ſic innumeros arcu mutante colores
Incipiens redimitur hyems, cum tramite flexo
Semita diſcretis interviret humida nimbis.
Claud. de rapt. Proſerp. ii. 97.

Not Juno's bird, when, his fair train diſpred,
He wooes the female to his painted bed:
No, not the bow, which ſo adorns the ſkies,
So glorious is, or boaſts ſo many dies. Waller.

And winges it had with ſondry colours dight;
More ſondry colours then the proud Pavone
Beares in his boaſted fan, or Iris bright,
When her diſcolourd bow ſhe bends through heaven's
height.

I formerly took notice of Spenſer's introducing Italian words and brought this paſſage, tranſlated from Taſſo, as an inſtance, *proud* PAVONE, *ſuperbo* PAVONE.

XLIX.

And underneath his feet was written thus,
UNTO THE VICTOR OF THE GODS THIS BEE.] In this inſcription Cupid is called VICTOR OF THE GODS. Thus Euripides in Andromeda, ΤΥΡΑΝΝΟΣ ΘΕΩΝ. and Ovid. Epiſt. iv. 12.

Regnat, et in dominos jus habet ille deos.

Let me here correct Anacreon, Barnes' Edit. pag. 202.

Εις Ερωτα.
Ὅδε καὶ θεῶν δυνάστης,
Ὅδε καὶ βροτοὺς δαμάζει.

But invert the order, leaſt we ſink into the very bathos of poetry, too low for even this mock Anacreon to deſcend, and read,

Ὅδε καὶ βρότους δαμάζει
Ὅδε καὶ θεῶν δυνάστης.

—Superas homineſque deoſque.
Ov. Amor. L. i. ii. 37.

The Love that Plato characterizes with the titles of ΜΕΓΑΣ ΘΕΟΣ. ΠΡΩΤΙΣΤΟΣ ΘΕΩΝ. is of a more philoſophical nature than this vulgar Love, whom Spenſer is now painting to us. But this Vulgar Love reigns univerſal victor, and thus he is emblematically figured, viz. ſtanding on a globe, in Gorlæus' gemms, 568, 569. And in Spanheim's treatiſe of coins, pag. 228. Cupid rides on a Dolphin, with a flower in his hand, alluding to his power over land and ſeas. This coin, as Spanheim obſerves, is an excellent comment on the following epigram, as the epigram is on the coin.

Εις Ερωτα γυμνόν.
Γυμνὸς Ἔρως διὰ τοῦτο γελᾷ καὶ μείλιχός ἐστιν·
Οὐ γὰρ ἔχει τόξον καὶ πυρόεντα βέλη.
Οὐδὲ μάτην παλάμαις κατέχει δελφῖνα καὶ ἄνθος·
τῇ μὲν γὰρ γαῖαν, τῇ δὲ θάλασσαν ἔχει.
Antholog. pag. 332.

Nudus Amor eâ de cauſâ ridet ac blandus eſt; non enim arcum habet et ardentes ſagittas: neque fruſtra manibus delphinum cohibet ac florem: illo enim terram, hoc mare tenet. So Spanheim: but I underſtand it differently: τῇ μὲν, *alterâ manu*, i. e. in one hand he holds [a flower, ſignifying his power over] the earth; τῇ δὲ, *alterâ manu*, i. e. with the other hand he manages [a dolphin, ſignifying his power over] the ſeas. ἔχει means to have power and rule, as well as to hold; and in this double ſignification ſome part of the beauty of the Epigram conſiſts. Let me add Jovianus Pontanus,

Dic age ecquiſnam modus, O DEORUM
VICTOR *et princeps,* AMOR ?—

And this may ſuffice for the inſcription, DEORVM. VICTORI. S.

Chaucer in the Knightes Tale 1957. thus deſcribes Venus and her ſon.

And Venus ſtatue, glorious to ſee,
Was makid [read, nakid] *fletynge in the large See—*
Beforne her ſtood her ſonne Cupido:
Upon his ſhouldris wingis had he two,
And blynd he was, as it is often ſeene:
And bow he bare and arrowes bright and keene.

So our poet,

Blindfold he was, and in his cruell fiſt
A mortal bow and arrowes keene did hold—
Some headed with ſad lead, ſome with pure gold.

Compare Chaucer, Rom. of the Roſe, 918. where the bowes of Cupid are deſcribed with his arrows of different effects. See likewiſe the Aſſemble of Foules 211.

Under a tre beſide a well I ſeye
Cupide our lord his arrowes forge and file:
And at his feete his bowe all redie laye;
And well his daughter [viz. Pleſaunce, whom Cupid had by Pſyche, See Spenſer, B. iii. C. 6. St. 50. and Apuleius,] *temprid all the while the heddis in the well.—*

CANTO XII.

III.

AND *forth iſſewed, as on the* readie *flore*
Of ſome theatre a grave perſonage] *readie* belongs to *grave perſonage*, ready in his part and character. Spenſer loves this conſtruction: ſo above, B. iii. C. 11. St. 55. *Yet nould ſhe doff her* weary *arme.*—and in a hundred other paſſages—This *Maſk of Cupid* our poet, I believe, wrote in his younger days with the title of *Pageants*, i. e. an emblematical and ſhowy repreſentation of fictitious perſons; and with proper alterations he work'd it into this his greater poem. See the note of E. K. on his 6th Eclogue.

IV.

By lively actions he gan bewray
Some argument of matter paſſioned.] Hence Milton, ix. 669.

and in act
Rais'd, as of ſome great matter to begin.

But obſerve the various imaginary perſons, and the order of their proceſſion, *in manner of a* MASK, which *Maſks* were very frequent in our poet's age: we have ſeveral of theſe kind of poems now remaining; ſome by B. Jonſon: but by far the beſt of all this kind, that ever I believe were written, is the well-known Maſk of Milton. The Maſkers marching forth are, Eaſe, Fancy, Deſire, Doubt, Daunger, Fear, Hope, Diſſemblance, Suſpect, Grief, Fury, Diſpleaſure, Pleſaunce: theſe march before the cruel-treated Amoret, and the winged God: then the rear is brought up by Reproach, Dependance, Shame, with a confuſed rabble rout of other maſkers. I make no doubt but Spenſer, as well as Petrarch, had in view the triumphal chariot of Cupid with his captives, ſo prettily imaged in Ovid, Amor. L. i. ii. 31.

Blanditiae comites tibi erunt, ERRORque, FURORque.

Errori, Sogni, et Imagini Smorte,
Eran d' intorno al carro triomphale,
Et Falſe Opinioni in ſu le porte—
Petr. de Triomph. d'Amore Cap. iv.

The provincial and Italian poets, from Petrarch down to Spenſer, abound with conceits rais'd on theſe kinds of Proſopopoeia: ſee the Rom. of the Roſe: ſee likewiſe the Aſſemble of Foules, where Cupid and his rabble rout are painted.

Tho' I was ware of Pleſance anon right,
And of Arraie, Luſt, Beaute [read, *Bounte*, for *Beautie* is mentioned juſt after] *and Curteſie,*
And of Craft——
Then ſaw I Beautie with a nice attire,
And Youth all full of game and jollite,
Fool-hardineſſe, Flatterie, and Deſire——

The ſame kind of maſkers are mentioned in Chaucer's Court of Love,

The king had Daunger nere to him ſtanding
The queen of Love Diſdain——
An officer of high auctorite,
Yclepid Rigour.——

And preſently after are mentioned Attendance, Diligence, Aſperance, Diſpleaſure, Hope, Deſpaire, &c.

VI.

—*Shrill trompets lowd* did bray.] βράχε. Perhaps from hence Shakeſpeare in K. John, Act iii. ſays, *braying trumpets.*

U:

And ſleevës dependant Albaneſe wide.] *Sleēvës* is of two ſyllables: ſo *wingës*, St. 23.—Ital. *Albaneſe*, i. e. ſuch as the people of Albania wear.

Ibid.

And on a broken reed HE STILL DID STAY
His feeble ſteps] Perhaps rather thus,

And on a broken reed he ILL *did ſtay*—

Or,

And on a broken reed he STROVE TO STAY
His feeble ſteps—

For he did not STILL *ſtay*—but he endeavoured and could not ——he truſted to *a broken reed:* 'tis a ſcripture phraſe. *Now behold thou truſteſt upon the ſtaff of this bruiſed reed*, 2 Kings xviii. 21. Iſaiah xxxvi. 6.—*He* ill *did ſtay* comes neareſt the traces of the letters.

XI.

A net in th' one hand, and a ruſty blade
In th' other was.] He was armed like the *Retiarius.* See Lipſius Saturnal, L. ii. C. 8.

XII.

—and winged heeld.] So the 1ſt quarto. The 2d quarto and Folios, *wingy-heeld*, alatis pedibus: ALIPES.

XV.

Holding a lattice ſtill before his face.] Suſpect is drawn with a lattice: the alluſion is to the Italian name *geloſia:* ſuch blinds or lattices as they may ſee through, yet not be ſeen; ſuch as ſuſpicious and jealous perſons uſe, in order to pry into the falſed fidelity of their miſtreſſes.

XVIII.

—an hony-lady bee.] So all the books: none, *an hony-laden bee.*

XIX.

Led of two gryſie *villeins.*—] Undoubtedly we muſt read *gryſlie.*

XX.

Without adorne *of gold.*—] In our old poets, the verb is uſed oftentimes as a ſubſtantive. The not attending to this has led commentators into frequent miſtakes.

XXIII.

He looked round about with ſterne diſdayne,
AND *did ſurvay his goodly company:*
AND MARSHALLING *the evill ordered traine,*
With that the darts, &c.

The order of the ſentence and conſtruction is broken; which 'tis eaſy to change; and let it thus be ſtopped.

And did ſurvay his goodly company,
AY MARSHALLING *the evil-ordered traine.*
With that, &c.

Here is another inſtance of the uſual error of our printer, ſuffering his eye to be caught by the word juſt above.

XXIV.

Behinde him was *Reproach, Repentance, Shame,*
Reproach the firſt, Shame next, Repent behind.—]
Rather,

Behinde him walkt *Reproach*, &c.

Obſerve here an elegance of bringing together groups of figures, and then ſeparating them. See note on B. iv. C. 2. St. 41.

XXVII.

Which firſt it opened; nothing did remayne.] So the 1ſt quarto: which I have altered from the 2d quarto, and the following editions. This is a ſtrange miſtake; and ſhows that the copy was ſent blotted and interlin'd to the printer.

XXIX.

Then when the ſecond watch was almoſt paſt.] *Secundâ ferè vigiliâ exactâ.*

XXX.

But lo! they ſtreight were vaniſht all and ſome.] This is Chaucer's expreſſion: many of which our poet borrows: ſome of theſe we take notice of, leaving others to the reader's finding out for himſelf: it means *one and all, every one.*

Now herknith, quoth the Miller, all and ſome.
Miller's tale. 28.

For this, trowe I, *ye knowin* al and ſome.
Troil. and Creſs. i. 240.

'Tis uſed by Chaucer in other places, and by G. Douglaſs. And Fairfax xiii. 2.

But ſlow they came, diſpleaſed all and ſome.

XXXI.

And all perforce to make her *him to love.*
Ah! who can love the worker of HER *ſmart?*

Spenſer loves to introduce general ſentences; γνώμαι. τὸ γνωμικόν. I believe therefore that he wrote,

Ah! who can love the worker of their *ſmart?*

This error, of repeating ſome word from the line above, or juſt below, has been frequently mentioned in theſe notes.

XXXIII.

And turning to the next *his fell intent.*] So the 1ſt quarto: the 2d and Folio, *herſelf.*

XXXIV.

Dernly unto HIM *called to abſtaine*
From doing him *to dy.*] ſo the two old quartos, very plainly wrong: we ſhould correct from the Folios of 1609.

Dernly unto her *called*—

viz. Britomart.

XXXV.

Be ſure that nought may ſave thee from to dy]—a Greciſm. ἀπὸ τοῦ θανεῖν, *a moriendo.*

XXXVII.

But ſtill with ſtedfaſt eye.—] *rectis oculis.* See Bentley, Horace, L. i. Od. 3. 18.

XXXIX.

—What worthy meed
Can wretched lady—] See note on B. i. C. 8. St. 27.

XLI.

He bound that pitteous lady priſoner *now releaſt*] One of theſe words, namely, *lady* or *priſoner*, was, I believe, canceled in the original copy; but ſo faintly, perhaps, that the haſty printer overlook'd it; ſo that I leave it to the reader to judge whether he will read,

He bound that pitteous lady now releaſt,

Or,

He bound that pitteous priſoner now releaſt.

XLII.

Returning back thoſe goodly rowmes, which erſt
She ſaw ſo rich and royally arayd,
Now vaniſht utterly—] Inchanted palaces, like caſtles in the air, are built and vaniſh in a moment. So vaniſht the inchanted palace and gardens of Armida, in Taſſo.—The palace and gardens of Dragontina, by the virtuous ring of Angelica, Orlando Innam. L. i. C. 14.—The caſtle of Atlante, Orl. Furios iv. 38. xxii. 23.

E ſi ſciolſe il palazzo in fumo e in nebbia.

XLIV.

But more *fair Amorett*—] It ſhould have been printed *moſt*.

WHEN Spenſer printed his firſt three books of the Fairy Queen, the two lovers, Sir Scudamore and Amoret, have a happy meeting: but afterwards when he printed the ivth, vth, and vith books, he reprinted likewiſe the three firſt books, and among other alterations, of the leſſer kind, he left out the five laſt ſtanzas, and made three new ſtanzas, viz. XLIII. XLIV. XLV.

More eaſie iſſew now, &c.

By theſe alterations this iiid book, not only connects better with the ivth, but the reader is kept in that ſuſpenſe, which is neceſſary in a well told ſtory. The ſtanzas which are mentioned above, as omitted in the 2d quarto edition, and printed in the 1ſt edition, are the following:

XLIII.

At laſt ſhe came unto the place, where late
She left Sir Scudamour in great diſtreſſe,
Twixt dolour and deſpight half deſperate,
Of his loues ſuccour, of his owne redreſſe,
And of the hardie Britomarts ſucceſſe:
There on the cold earth him now thrown ſhe found,
In wilfull anguiſh, and dead heavineſſe,
And to him cald; whoſe voices knowen ſound
Soone as he heard, himſelf he reared light from ground.

XLIV.

There did he ſee, that moſt on earth him ioyd,
His deareſt loue, the comfort of his dayes,
Whoſe too long abſence him had ſore annoyd,
And wearied his life with dull delayes:
Straight he upſtarted from the loathed layes,
And to her ran with haſty eagerneſſe,
Like as a deare, that greedily embayes
In the cool ſoile, after long thirſtineſſe,
Which he in chace endured hath, now nigh breathleſſe.

XLV.

Lightly he clipt her twixt his armes twaine,
And ſtreightly did embrace her body bright,
Her body, late the priſon of ſad paine,
Now the ſweet lodge of loue and dear delight:
But the faire lady, overcommon quight
Of huge affection, did in pleaſure melt,
And in ſweet raviſhment pourd out her ſpright.
No word they ſpake, nor earthly thing they felt,
But like two ſenceleſs ſtocks in long embracements dwelt.

XLVI.

Had ye them ſeene, ye would have ſurely thought
That they had been that faire Hermaphrodite,
Which that rich Roman of white marble wrought,
And in his coſtly bath cauſd to be ſite.
So ſeemd thoſe two, as growne together quite;
That Britomart halfe enuying their bleſſe,
Was much empaſſiond in her gentle ſprite,
And to her ſelfe oft wiſht like happineſſe:
In vaine ſhe wiſht, that fate n'ould let her yet poſſeſſe.

XLVII.

Thus doe thoſe louers with ſweet counteruayle,
Each other of loues bitter fruit deſpoile.
But now my teme begins to faint and fayle,
All woxen weary of their iournall toyle;
Therefore I will their ſweatie yokes aſſoyle
At this ſame furrowes end, till a new day:
And ye, fair Swayns, after your long turmoyle,

Now ceaſe your worke, and at your pleaſure play;
Now ceaſe your work, to-morrow is an holy day.

SUPPOSE we take a review of this Third Book; and, as from the ſummit of a hill, caſt our eye backward on the Fairy ground, which we have travelled over in company with Britomartis, the Britiſh heroine, and repreſentative of chaſt affection. But remember that Spenſer never ſets up for imitation any ſuch character, either in men or women, as haters of matrimony: affection and love to *one*, and only to *one*, is the chaſt affection, which he holds up to your view, and to your imitation. Such is Britomartis; who is in love with an unknown Hero, and yet not ſo unknown, but her paſſion is juſtifiable: Such is the love between Sir Scudamore and Amoret: And who can but pity the diſtreſſed Florimel, for caſting her affections on one, who for a time diſregards her?

What a variety of chaſt females, and yet with different characters, has our poet brought together into Fairy land? Britomartis the heroine; the perſecuted Florimel; the two ſiſters Belphoebe and Amoret; Belphoebe nurtured by Diana in the perfection of maidenhead; and Amoret brought up by Venus in goodly womanhood, to be the enſample of true love. How miraculouſly, and yet ſpeciouſly, is the birth, nurture, and education of Amoret deſcribed in the gardens of Adonis? our poet ſhows himſelf as good a philoſopher as poet, and as well acquainted with all kind of metaphyſical lore, as with the romances of Charlemagne and Arthur. And that the beauty of chaſt affection may the better be ſeen by its oppoſite, we have introduced the wanton wife of old Malbecco, and the not very chaſt Malecaſta. To theſe may be added thoſe characters, which though out of Nature's ordinary ways, yet are highly proper for a Fairy poem, as the giant and gianteſs, the three foſters, and the Satyrs; all fit emblems of Luſt.

If it be objected to the above remark, that Belphoebe is a character ſet up for admiration; and that ſhe envied all the unworthy world,

That dainty roſe the daughter of her morn—
B. iii. C. 5. St. 51.

I anſwer, that every reader of Spenſer knows whom Belphoebe, in every circumſtance of the allegory, repreſents; and if ſhe envied all the world, 'twas becauſe no one in the world was yet found worthy of her: Have patience; our poet has found a magnificent hero worthy of Gloriana, or Belphoebe, or this his Fairy Queen, (for theſe names figure to us the ſame perſon) and GLORY will be allied to MAGNIFICENCE, compleated in all the virtues.

As Homer often mentions his chief hero Achilles, to ſhow that he has this unrelenting hero's reſentment ſtill in view; ſo likewiſe does Spenſer keep ſtill in view the magnificent Prince Arthur, who is in purſuit of Gloriana. [B. iii. C. 5. St. 2.] There are many hiſtorical alluſions in this book—the poet himſelf hints as much in many places: See the Introduct. St. iv, and v. That *gracious ſervaunt* there mentioned, is his honoured friend *Timias*: we ſhall ſee hereafter the fatal effects of the wound which *Luſt* inflicted on him in B. iii. C. 5. St. 20. Queen Elizabeth we may ſee ‘ in mirrours more than one’ even in Britomartis, though covertly; in Belphoebe more apparently. The whole iiid Canto relates to the Engliſh hiſtory: Queen Elizabeth is as elegantly complemented by Spenſer, as Auguſtus Cæſar was by Virgil, or Cardinal Hippolito by Arioſto: and though Britomartis is ſhown her progeny by narration only, yet the poetry is ſo animated, as to vie with the vith Æneid, or to rival the iiid Canto of Arioſto; where the heroes themſelves, or their idols and images paſs in review. How nervous are the following verſes, where the ſon of Arthegal and Britomartis is deſcribed?

Like as a lion, that in drowſy cave
Hath long time ſlept, himſelf ſo ſhall he ſhake;
And coming forth ſhall ſpread his banner brave
Over the troubled ſouth——

Merlin, rapt in viſion, paints as preſent, though abſent, the heroical Malgo—'tis all as finely imagined, as expreſſed:

Behold the Man, and tell me, Britomart,
If ay more goodly creature thou didſt ſee;
How like a giant in each manly part,
Beares he himſelf with portly majeſty——

The pathos is very remarkable, where he deſcribes the Britains haraſſed and conquered by the Saxons,

Then woe, and woe, and everlaſting woe——

This is truly Spenſerian both paſſion and expreſſion. Preſently after how poetically and prophetically are kingdoms repreſented by their arms and enſigns!

There ſhall a Raven far from riſing ſun——
There ſhall a Lion from the ſea-born wood——

The reſtoration of the Britiſh blood and the glories of Queen Elizabeth's reign muſt in a hiſtorical view cloſe the narration. But how finely has the poet contrived to make Merlin break off?

But yet the end is not——

Intimating there ſhall be no end of the Britiſh glory. I take it for granted that Spenſer intended theſe hiſtorical facts as ſo many openings and hints to the reader, that his poem 'a con'tinued allegory' ſhould ſometimes be conſidered in a hiſtorical, as well as in a moral view. And the various hiſtorical alluſions are in the preface and in the notes accordingly pointed out: though the reader may poſſibly imagine that in ſome particulars I have refined too much.

But let us ſee how this iiid book differs from the two former; for in difference, oppoſition, and contraſt, as well as in agreement, we muſt look for what is beautiful. And here firſt appears a woman-knight, armed with an inchanted ſpeare, like another Pallas,

> *—which in her wrath o'erthrowes*
> *Heroes and hoſts of men.*

There is likewiſe a moſt material difference from the two former books in this reſpect, namely, that the two ſeveral knights, of Holineſs and of Temperance ſucceed in their adventures; but in this book, Sir Scudamore, who at the court of the Fairy Queen undertook to deliver Amoret from the cruel inchanter Buſirane, is forced to give over his attempt; when unexpectedly he is aſſiſted by this emblem of chaſtity, Britomartis; who releaſes the fair captive from her cruel tormentor: and thus LOVE is no longer under the cruel vaſſallage of LUST.

We have in this book many of the heathen deities introduced as Fairy beings; Cymochte or Cymodoce the Nereid; (for by both theſe names ſhe is called) Proteus, Diana, Venus and Cupid.—But this is not peculiar to this book alone: nor the introducing of characters, which have power to controul the laws of Nature. We have heard of Merlin before, but here we viſit him in his own cave. The Witch is a new character, for Dueſſa and Acraſia are witches of another mould: go and ſee her pelting habitation, C. 7. St. 6, 7. one would think the poet was painting ſome poor hovel of a pitiful Iriſh wretch, whom the rude vulgar ſtigmatized for a witch on account of her poverty and frowardneſs. The inchanted houſe of Buſirane is a new piece of machinery, and exceeds, in beauty of deſcription, all the fictions of romance writers that I ever yet could meet with. The ſtory of Buſirane is juſt hinted at in B. iii. C. 6. St. 53. to raiſe the expectation of the reader, and to keep up that kind of ſuſpenſe which is ſo agreeable to Spenſer's perpetual method and manner. We have ſeen Braggadochio and Trompart before, which are comic characters, or characters of humour; ſuch likewiſe are the Squire of Dames, and Malbecco.

The variety of adventures are remarkably adapted to the moral. Notwithſtanding the diſtreſſes of all theſe faithful lovers, yet by conſtancy and perſeverance they obtain their deſired ends: but not altogether in this book; for the conſtant Florimel is ſtill left in dolefull durance; Amoret is delivered from the cruel Inchanter, but finds not her lover; Britomartis is ſtill in purſuit of Arthegal: and the ſuſpence is kept up, that this book might connect with the following, and that the various parts might be ſo judiciouſly joined as to make ONE Poem.

N O T E S

ON THE

FOURTH BOOK of the FAIRY QUEEN,

Containing the Legend of Cambel and * Telamond, or of Friendſhip.

['Tis printed * *Telamond* in all the editions; but it ſhould have been *Triamond.* See B. iv. C. 2. St. 31, and 41. And C. 3. St. 52.]

I.

THE rugged forehead, that with grave foreſight—] In the letter which I printed formerly to Mr. Weſt, concerning a new edition of Spenſer, I obſerved that the Lord Treaſurer Burleigh was hinted at in theſe verſes. And I find that Mr. Birch, in his life of Spenſer, has been pleaſed to concur likewiſe in the ſame obſervation.

II.

Such ones ill-judge—] *Such ones*, ſuch people do ill judge of love, who cannot love, nor feel *kindly flame*, i. e. natural paſſion—I ſhould not have interpreted this paſſage, had I not found it miſunderſtood, and wrongly printed in the edit. 1679, and in Hughes.

III.

Witneſſe the father of philoſophy—] Socrates, aptly ſo called; who oftentimes in the ſhady groves of Academus lectured his pupils on the divine ſubject of Love. His pupils were Alcibiades, Phædrus, *Critias*, &c. He mentions one for the reſt. Critias was one of the thirty Tyrants at Athens; and an apoſtate, as well as Alcibiades, from the doctrines of his divine maſter. See Xen. Απομ. L. 1. C. 2. Sect. 12.

Ibid.

The which thoſe Stoicke *cenſours cannot well deny.*] Theſe reflections caſt on the Stoicks, as rigid and ſevere in their notions of love, are not true. Zeno differed from Plato in manner more than in matter: and all the Stoicks looked up to Socrates as the father of true philoſophy. I will venture to ſay, Spenſer *ſhould* have written,

The which thoſe Cynicke *cenſours cannot well deny.*

IV.

To ſuch therefore—] I ſing not to my Lord Treaſurer, but to Queen Elizabeth.

V.

Do thou, dred infant, Venus dearling dove,
From her high ſpirit chaſe imperious feare,
And uſe of awfull majeſtie remove.] The folio 1609 reads *drad infant:* he calls Cupid the dearling dove of Venus; deſiring him to chaſe from Q. Elizabeth *imperious feare*, i. e. all that which in her occaſions fear. perhaps *Fear* ſhould have been printed as a perſon: *imperious Fear* thus attending the throne of the Queen, reſembles *Feare* that uſually attended on Mars. See Homer Il. γ΄. 440. λ΄. 37. ο΄. 119.

Ibid.

From thy ſweet-ſmyling *mother.*] Αδυ γελάοισα *dulce ridens:* he calls her in B. iv. C. 10. St. 47. *Mother of laughter.* Φιλομμειδὴς Αφροδίτη, Hom. Il. γ΄. 424. Which our Waller elegantly tranſlates, *Laughter-loving dame:* how much ſuperior to the tranſlation of Horace, *Erycina* RIDENS; but then he makes up for the defect in the following verſe,

Quam Iocus circumvolat et Cupido.

Ibid.

That ſhe may heark to love, and read THIS *leſſon often.*] Perhaps he gave it,

—*and read* HIS *leſſon often.*

i. e. the leſſon which Love dictates, as the addreſs requires.

CANTO I.

I.

THEN that of Amorets hart-binding chaine.] See B. iii. C. 12. St. 30, and St. 37. The poet ſpeaks in his own perſon, how he himſelf is affected in the meer relation: ſo Arioſto, while he is relating the ſtory of Angelica going to be devoured of the monſter, turns to himſelf, Canto viii. 66.

> *Io no'l dirò, che ſi il dolor mi muove.*

II.

A perilous fight—] Spenſer loves to anticipate his tales, and to raiſe expectation and ſuſpenſe. This is cleared up in B. iv. C. 10. St. 7.

VI.

All is his juſtly that all freely dealth] dealeth, *deal'th*, gives, diſtributes.

XI.

Caſt how to ſalve.—] Caſt in her mind how to ſave appearances.

XIII.

With that her gliſtring helmet.]—Compare B. iii. C. 9. St. 20, &c. and ſee the notes. Milton ſeems to have imitated this pictureſque image, iv. 304.

> *She, as a veil, down to the ſlender waiſt*
> *Her unadorned golden treſſes wore*
> *Diſhevel'd; but in wanton ringlets wav'd,*
> *As the vine curls her tendrils.*

Eve's hair is compared to a veil, as a graceful covering; and to the curling tendrils of a vine, as waving in ringlets. Britomart's hair is compared to a ſilken veil, and to thoſe fiery meteors ſeen ſometimes in the northern ſky.

> *Like as the ſhining ſkie in ſummer's night*
> *What time the dayes with ſcorching heat abound,*
> *Is* CREASTED *all with lines of firie light;*
> *That it prodigious ſeemes in common people's ſight.*

Spenſer ſays *creaſted*, from the Latin *criſtatus*, tufted, plumed, &c. in alluſion to the *hairy beames* which thoſe meteors fling out. See note on B. iii. C. 1. St. 16. And hence I will explain and correct (from the Medicean copy) a paſſage in Virgil, x. 270.

> *Ardet apex capiti,* CRISTIS AC VERTICE *flamma*
> *Funditur; et vaſtos umbo vomit aureus ignes:*
> *Non ſecus ac liquidâ ſi quando nocte cometae*
> *Sanguinei lugubre rubent.*

Criſtis ac vertice, is the ſame as *vertice criſtato*; by the ſame figure as, *aterâ libamus et auro*, is uſed for *pateris aureis.*—I formerly obſerved that though the ſcene of action lies in Fairy land, we muſt often transfer our thoughts to Engliſh ground; and conſider the various occurrences which happened in Queen Eliz. reign, as alluded to, and ſhadowed in this poem. If we turn to Cambden, anno 1574, he will tell us, 'that 'the clouds flamed with fire in the month of 'November, ſtreaming from the north towards 'the ſouth; and the next night the heavens 'ſeemed to burn, the flames ariſing from the 'horizon round about, and meeting in the 'vertical point.' This prodigy our poet brought into a ſimile: ſo he has likewiſe brought into a ſimile the comet or blazing ſtar mentioned by Cambden, anno 1582, in B. iii. C. 1. St. 16. 'Tis very happy in a poet, whoſe ſubject is univerſal and philoſophical, ſometimes if he can become particular and hiſtorical.

XIV.]

Some that BELLONA *in that warlike wiſe To them appear'd*—] I have no authority here to change *Bellona* into *Minerva*, as I had when I made the alteration in B. iii. C. 9. St. 22. where ſee the note. Spenſer diſtinguiſhes between Minerva the goddeſs of war and wiſdom, and Bellona the Fury and companion of Mars. See B. vii. C. 6. St. 3. But here perhaps our poet had Arioſto in view, xxvi. 24. who compares the woman-knight Marfiſa to Bellona.

> *Stimato egli avria lei forſe* BELLONA.

XVI.

—*yet never met with* none.] i. e. *never met with no one*, ſo the old quarto edition. The Folio's, *with one*. Our old poets uſe two negatives often to deny more ſtrongly. See critical obſervations on Shakeſpeare. pag. 352. 353.

XVIII.

The one of them the falſe Dueſſa——] This lady of doubleneſs and deceit is no new acquaintance: ſhe will appear hereafter in a *particular* character; but at preſent we muſt conſider her in the *general* character of fraud. Her companion *Ate* is mentioned in Homer, with a kind of play on the word, ſuch as you'll find frequently in Spenſer.

——Ατη ἣπάντας ἀᾶται. Il. τ′ 91.

This Demon, having diſturbed the Immortals, Jupiter flung ſheer over the battlements of heaven, and ſent her to diſturb mortals.

XXI.

And all within the riven walls.——] This deſcription ſeems imaged from the temple of Mars in Statius, Theb. vii. 40, &c. And from the ſame temple deſcribed in Chaucer's Knight's Tale.

XXII.

Of Alexander, and his princes FIVE
Which ſhar'd to them the ſpoiles that he had got alive.] 1 Maccabees, *i.* 7, 8. *So Alexander reigned twelve years, and then died, and his ſervants bare rule every one in his place, and after his death they all put crowns upon themſelves, ſo did their ſons after them many years, and evils were multiplied in the earth.* Authors do not agree how the vaſt empires of Alexander the Great after his death were divided; nor particularly amongſt whom. Dr. Prideaux, in his Connection of the Hiſtory of the old and new Teſtament, vol. i. pag. 410. tells us, 'that the governments of the empire ' being divided among the chief commanders of ' the army, all went to take poſſeſſion of them, ' leaving Perdiccas at Babylon, to take care of ' Aridaeus. For ſome time they contented ' themſelves with the name of governors, but at ' length took that of kings. As ſoon as they ' were ſettled in their provinces, they all fell to ' leaguing and making war againſt each other, ' 'till thereby they were, after ſome years, all deſtroyed to FOUR; theſe were Caſſander, Lyſimachus, Ptolemy, and Seleucus; and they divided the whole empire between them. And ' hereby the prophecies of Daniel were exactly ' fulfilled, which foretold that the great horn ' of the Macedonian empire, that is Alexander, ' being broken off, there ſhould ariſe FOUR ' other horns, that is FOUR kings of the ſame ' nation, who ſhould divide his empire between them.' To thoſe FOUR mentioned above, perhaps Spenſer added Antigonus, which make up his number FIVE.

and his princes five
Which ſhard to them the ſpoiles that he had got alive.
Concerning the diviſions of Alexander's conquered kingdoms, ſee Q. Curtius, Edit. Snakenb. vol. ii. pag. 814.

XXIII.

Which ſent away
So many Centaures drunken ſouls to hell.] This is a parody of Homer, Il. ά 3.

Πολλὰς δ' ἰφθίμȣς ψυχὰς ἄϊδι προΐαψεν
Ηρώων.

XXVI.

Through miſchievous debate and deadly feood.] So ſpelt that the letters might accord in the rhime. in Hughes, *deadly feud.*

Ibid.

For ſhe at firſt was borne of helliſh brood.—] Ate was originally in heaven, but flung from thence by Jupiter: ſo Homer tells the ſtory. But *Ate* being the ſame as Diſcord, and Diſcord being of helliſh brood, Spenſer takes what mythology he likes beſt; or ſometimes varies from all, as his ſubject or fancy leads him.

XXX.

And that great golden chaine quite to divide,
With which it bleſſed concord hath together tide.) This golden chaine, which holds together all things, is taken from Homer: but ſee above the note on B. i. C. 9. St. 1, and below on B. iv. C. 10. St. 35.

XXXIV.

The HOT-SPURRE *youth.*--] So the famous young Piercy, ſon of the Earl of Northumberland, was called in the reign of Henry IV. Is not this ſaying as plain as the genius of this kind of poetry admits, that by Blandamour, I covertly mean in the hiſtorical alluſion, the unfortunate Earl of Northumberland? This I mentioned formerly, and am ſtill of the ſame opinion.

XXXIX.

To be Sir Scudamour, by that he bore
The god of love, with wings diſplayed wide.] Hence he is named *Scudamour* from bearing in his ſhield the god of love; as Spenſer himſelf explains it: *ſcudo del amore.* This was the ſhield of Alcibiades: ſo Plutarch in his life, *His ſhield, which was richly gilded, had not the uſual enſigns that the Athenians bore; but a Cupid with a thunderbolt in his hand.* See note on B. iii. C. 11. St. 7.

XL.

The left hand rubs the right.] This is a proverb, uſed by Epicharmus, and cited by Æſchines the Socratic in his dialogue Περὶ Θανάτȣ.

Ἁ δὲ χεὶρ τὰν χεῖρα νίζει, δός τι ϗ λάϐε τι.—

Manus manum lavat, da quid et accipe quid. 'Tis a trochaic verſe, not quite compleated. But Spenſer did not read νίζει, but κνίζει *Manus manum fricat.* See Eraſmus in his Adages.

XLI.

Like ſhaft out of a bow preventing ſpeed] i. e. going before, ſwifter than Speed.

XLIII.

With buſie CARE—] I believe Spenſer wrote *cure.* See note on B. i. C. 6. St. 21.

XLV.

Like as a gloomie cloud—] I wiſh the reader at his leiſure would ſee Chaucer, Troil. and Creſ. ii. 764. Arioſto, Orl. Fur. xxxii. 100. and Milton ii. 713. The ſame kind of ſimile he will find in all theſe poets, and moſt elegantly expreſſed.

XLVI.

For Love is free——) See note on B. iii. C. 1. St. 25.

XLVII.

With whom now ſhe go'th
In lovely wiſe, and ſleepes, *and* ſportes and playes.]

Theſe are erotick phraſes, borrowed from claſſical authors. *To ſleep—dormire cum illa,* Terent. συνκαθεύδειν. *To play, Ludere,* παίζειν.

Ludiſque et bibis inpudens.
Horat. Lib. iv. Od. 13.

The ſame obſervation might be made on the expreſſion in St. 49.

I ſaw him have *your Amoret* at will.—

Quis heri Chryſidem HABUIT? Terent. Andr. Act i. ſo the Greeks uſe, ἔχειν. Spenſer's expreſſions ſhould ſometimes be tranſlated, to know their force and elegance.

XLVIII.

Then tell, quoth Blandamour, and feare no blame,
Tell what thou ſawſt maulgre whoſo it beares.] θαρσήσας μάλα εἰπὲ ὅ, τι οἶσθα. Hom. ά. 85.

XLIX.

The Parthian ſtrikes a ſtag with ſhivering dart] See note on B. i. C. 2. St. 24.

LII.

But being paſt—] But his revenge, of killing Glauce, being paſt and over, &c. However, I think the printer here errs his uſual error.

But Scudamore—
BUT *that in all thoſe knights and ladies ſight*—
BUT *being paſt, he thus began amaine,*
I want authority to print—
That *being paſt*——

LIII.

Diſcourteous, diſloyall *Britomart.*] *Diſloyall,* is uſed as the Italian poets uſe *Diſléale,* unfaithful, perfidious, &c.

LIV.

Till time the tryall of her truth expyred.] Had brought to a concluſion; ended; determined. 'Tis very agreeable to poetical decorum, as well as a juſt puniſhment for Scudamore's jealous diſpoſition, that Glauce leaves him thus in ignorance and doubt; till proper time and circumſtances diſcover of themſelves the fidelity of Amoret.

CANTO II.

I.

SUCH *as was Orpheus*—] Orpheus was a godlike perſon, ſon of the Muſe Calliope. He was in the famous Argonautic expedition, to give time to the rowers, to excite them to martial deeds, and to pacify their paſſions. Orpheus is mentioned on like occaſion, in Spenſer's Sonnet, xliv. Compare above, B. iv. C. 1. St. 23. Apollonius relates, that among the Argonauts *ſtrife was grown,* and further ſtill their ſtrife had grown, he ſays, had not Jaſon uſed his authority, and Orpheus his harp, by which he ſhortly made *them friends again.* Compare Silius Italicus, iv. 85.

II.

Or ſuch as that celeſtial Pſalmiſt was
That when the wicked feend his lord tormented,]
With heavenly notes, that did all others pas,
The outrage of his furious fit relented.
Such muſicke is wiſe words with time concented,
To moderate ſtiffe mindes diſpoſd to ſtrive:
Such as that prudent Romane well invented;
What time his people into partes did rive,
Them reconcyld againe, and to their homes did drive,]

None but a god or a godlike man can ſtop the curſed effects of diſcord: ſuch was Orpheus, who with his muſick appeaſed the Argonauts, whenever they quarrelled: ſuch was David, who quieted with his harp the evil ſpirit, which tormented Saul, 1 Sam. xvi. 23.

Such muſick is wiſe words with time concented. i. e. well-timed. Cic. Nat. Deor. i. 7. *omnibus inter ſe* concinentibus *mundi partibus*. Ibid. i. 7. *Stoici cum Peripateticis re* concinere *videntur*.

Such as that prudent Roman well invented, i. e. rightly uſed.

What time his people into partes did rive,
Them reconcyld againe, and to their homes did drive.

his people, i. e. his countrymen, the Romans: *into partes*, into parties and factions: *did rive*, did divide themſelves: the active is uſed paſſively, ſee note on B. i. C. 5. St. 28.

Then to her yron wagon ſhe betakes, i. e. ſhe betakes herſelf.

So here,

What time his people into partes did rive, i. e. did rive themſelves.

What time the Roman people did divide themſelves into factions, Menenius Agrippa reconciled them again, and ſent them to their own homes. Virgil, I believe, had his eye particularly on Menenius Agrippa in that moſt elegant of all compariſons in Æn. i. 148. But leſt the reader ſhould forget what I have already mentioned in a note on B. i. C. 3. St. 5. and in B. ii. C. xi. St. 1. viz. that Spenſer, like the beſt of the Roman poets, often omits the relative or pronoun, *Who*, *He*; *Qui*, *Ille*: I think it not improper to tell him again, that *Who* or *He*, is to be ſupplied in this paſſage, now before us; *Who them reconciled againe*, &c. or, *He them reconciled*, &c. So in Ovid. Faſt. ii. 443.

Augur erat: nomen longis intercidit annis.
Nuper ab Hetruſcâ venerat *exſul humo.*

i. e. *Qui augur venerat*. &c. or to tranſlate it after Spenſer's manner, and with the ellipſis of the pronoun, according to the original,

There was an augur: but his name is loſt:
Came *late an exile from th' Etrurian coaſt.*

But in this tranſlation the omiſſion of the relative does not much embaraſs the ſentence. See a like omiſſion of the relative in Milton, v. 674. vi. 415. vii. 203. all which paſſages Dr. Bentley has corrected. Dr. Bentley likewiſe corrected the following paſſage in Phaedrus, L. i. Fab. xxii.

Hoc in ſe dictum debent illi agnoſcere,
Quorum privata ſervit utilitas ſibi,
Et meritum inane jactant *imprudentibus.*

i. e. and thoſe who do boaſt. But he reads *jactat*, making it agree with *privata utilitas*.

IV.

It was to weet the bold Sir Ferraugh hight
He that from Braggadochio whilome reſt,
The ſnowy Florimel.] See this adventure above in B. iii. C. 8. St. 15. Sir Ferraugh's name is not there mentioned, but the reader is kept in ſuſpence; which is Spenſer's perpetual manner.

V.

With ſting of luſt that reaſons eye *did blind.*] τὸ νοερον ὄμμα. See note on B. i. C. 2. St. 5.

X.

—*For that falſe ſpright.*—] See above, B. iii. C. 8. St. 5.

XII.

---*as they together* way'd.) I ſhall offer the reader two interpretations: 1ſt. *as they traveled together in the way*. 2d, *as they weighed things, and talked them over together*. Spenſer ſpel's it often *wayd*, that the letters might anſwer in the rhime.

XV.

Did bear them both to fell avenges end.] i. e. to cruel vengeance, *to the end of fell avenge*.

XIX.

Beſitting.] So the quarto and Folio of 1609. but moſt of the other editions *beſitting*. See note on B. i. C. 1. St. 30.

XXIII.

Fayreſt of faire, *that faireneſſe doeſt excell.*] This expreſſion our poet had, perhaps, from Chaucer, in the Knightes Tale, 2223. where Palamon addreſſes Venus,

Faireſt of faire, *O ladie mine Venus.*

XXV

That Satyrane a girdle did up-take.] See B. iii. C. 8. St. 49. This girdle he wears for Florimel's ſake: according to the cuſtom of knights and gallants wearing for the ſake of their miſtreſſes, ſleeves, gloves, ribbands, &c.

XXVII.

And ſave her honour.—] *To you it pertains to guard that ornament of hers, againſt all thoſe that challenge it, And, to ſave her honour*, &c. *To*, the ſign of the infinitive mood, he often omits.

XXIX.

Ne certes can that friendſhip long endure,
However gay and goodly be the ſtyle,
That doth ill cauſe or evil end enure.
For vertue is the band that bindeth harts moſt ſure.]

Friendſhip laſts not long, whatever appearance it makes, that doth *enure*, put in ure, or practiſe ill cauſe or ill end. Virtue is the only band of friendſhip. This is a philoſophical ſubject, and often treated of by philoſophers. See Arrian. Epict. L. ii. Cap. 22, and what is cited there in the notes. See likewiſe B. iv. C. 4. St. 1.

XXXII.

Whylome, as antique ſtories tellen us,—] Spenſer, going to tell a tale, either left unfiniſhed by Chaucer, or loſt and conſumed *by wicked Time*, very elegantly begins in Chaucer's words, as he begins the Knightes Tale,

> *Whylome as olde ſtories tellin us,*
> *There was a duke that highte Theſeus*—

Ibid.

Dan Chaucer, well of Engliſh undefyled,] Some will queſtion this; whether Chaucer has not *defyled* the Engliſh with introducing, unvaried, and in their out-landiſh garb, out-landiſh words. Hear Skinner in the preface to his ETYMOLOGICON LINGUÆ ANGLICANÆ. *Chaucerus poeta, peſſimo exemplo, integris vocum plauſtris ex eadem Galliâ in noſtram linguam invectis, eam, nimis antea à Normannorum victoriâ adulteratam, omni fere nativâ gratiâ et nitore ſpoliavit, pro genuinis coloribus fucum illinens, pro verâ facie larvam induens.* Twas the very fault that Lucilius committed, for which he is treated ſo frankly by Horace,

> *At magnum fecit, quod verbis Græca Latinis*
> *Miſcuit. O ſeri ſtudiorum!* &c.

As Lucilius mixed Greek with Latin, ſo did Chaucer French with Engliſh. I will add Verſtegan's judgment on Chaucer's mingling and marring the Engliſh with French. ‘Some few ages after came the poet Geoffry Chaucer, who writing his poeſies in Engliſh, is of ſome called the firſt illuminator of the Engliſh tongue: of their opinion I am not, though I reverence Chaucer, as an excellent poet for his time. He was indeed a great mingler of Engliſh with French, unto the which language (by like for that he was deſcended of French or rather Wallon race) he carried a great affection.’

XXXIII.

That famous moniment hath quite *defaſte,*] Methinks he ſhould have ſaid,

That famous moniment hath near *defaſte.*

See Urry's Edition, pag. 60. *The Squire's Tale:* ‘The King of Araby ſendith to Cambuſcan, King of Sarra, a horſe and a ſword of rare qualitee, and to his daughter Canace a glaſs and a ring; by the virtue whereof ſhe underſtandeth the languages of all fowles. Much of this tale is either loſt, or elſe never finiſhed by Chaucer.’ And at the end is added, ‘There can no more be found of this tale, which hath been ſought for in divers places, ſay all the printed books that I have ſeen, and alſo Mſs.’

XXXIV.

Then pardon, o moſt ſacred happie ſpirit,
That I thy labours loſt *may thus revive,*] Spenſer ſuppoſes the tale *loſt*, not unfiniſhed; Milton, that the tale was left untold.

Ibid.

Ne dare I like, but through infuſion ſweete
Of thine owne ſpirit, which doth in me ſurvive,
I follow here the footing of thy feete,] Spenſer ſeems to ſay, that Chaucer's ſpirit was infuſed into him, according to the Pythagorean ſyſtem. So Ennius ſaid the ſpirit of Homer was infuſed into him. See Perſius, vi. 10. Horat. Epiſt. ii. i. 50. Lucretius, i. 118.

XXXV.

—*Canace the learnedſt ladie*—] This wonderful knowledge ſhe had from the inchanted ring ſent by the King of Araby.

XXXIX.

That mongſt the many vertues which we reed,
Had power to ſtaunch al wounds that mortally did bleed.] *Which we reed*, viz. in Chaucer, in the Squire's Tale.

XLI.

Whoſe children werne
All three as one; the firſt hight Priamond,—] Perhaps, for the rhime, Spenſer wrote *worne*; changing a letter, as his manner is. *weren* he uſes very frequently from the Anglo-S. Obſerve in the beginning of this Stanza how elegantly the verſes are turned, with a repetition after Ovid's manner: and in the cloſe of this Stanza he brings together his three ſeveral perſons, and in the next Stanza he ſeparates and characterizes them. This beauty we have ſpoken of in a note on B. ii. C. 6. St. 13. and in B. ii. C. 12. St. 70, 71. The ſame obſervation might have been made on B. iii. C. 12. St. 24. where mentioning *Reproch*, *Repentance*, *Shame*, all in one verſe, he then ſeparates them and marks them diſtinctly. Virgil has many of theſe beautiful ſtrokes, ſee at leiſure, Ecl. vii. 2. Georg. iv. 339. Æn. v. 294.

XLIII.

As if but one ſoule in them all did dwell,] This is the moral and allegory of the fable, thus covertly mentioned by our poet according to his manner. There is but *one ſoul* in true love and friendſhip. φιλίας ἐστὶ μία ψυχὴ ἐν δυοῖν σώμασιν.

XLIV.

Their mother was a Fay,—] The Fay Agape ſeems imaged from the Fay Feronia in Virgil, Æn. viii. 564. who had procured for her ſon three ſouls, and thrice he was to be ſlain before deſtroy'd.

Naſcenti cui tres animas Feronia mater
(Horrendum dictu) dederat.

Virgil ſays moreover of the Fay Feronia,

—Viridi gaudens Feronia luco. Æn. vii. 800.

Which is exactly what Spenſer ſays of the Fay Agape,

But ſhe, as Fayes are wont, in privie place
Did ſpend her dayes, and lov'd in foreſts wyld to ſpace.

Compare B. iii. C. 4. St. 19.

XLV.

—and there, as it is told—] *viz.* in the authentic records of Faery land. See note on B. iii. C. 2. St. 18.

XLVII.

—From tract of living went,] of the way or path of any living creature. So Ch. in Troil. and Creſ. iii. 786. *a privy went.* See Junius.—concerning the houſe of theſe three fatal ſiſters, compare Ovid. Met. xv. 808. And Arioſto, xxxiv. 88. Demogorgon is mentioned in the notes in pag. 348.

XLIX.

Bold Fay, that durſt
Come ſee the ſecret *of the life of man,*] None of the books read, *ſecrets*; the ſecret things, the myſteries relating to the life of man.

LI.

She then began them humbly to intreate,
To draw them longer out,—] Mart. Epigr. iv. 29.

Ultima volventes oravit penſa ſorores,
Ut traherent parvâ ſtamina pulla morâ.

Ibid.

Not ſo; for what the Fates do once decree,
Not all the gods can chaunge, nor Jove himſelf can free.]

Quod fore paratum eſt, id ſummum exuperat Jovem.
Apud Ciceronem in L. ii. de Divinat.

Obſerve this Homeric expreſſion *the gods and Jupiter: the Trojans and Hector*: ſeparating the moſt excellent from the herd.

Ζεὺς δ' ἐπεὶ οὖν ΤΡΩΑΣ τε ϗ ΕΚΤΟΡΑ νηυσὶ πέλασσε·

Jupiter verò poſtquam Troaſque et Hectora navibus admovit. Il. xiii. 1.

Scholiaſtes: κεχώρικε τῶν λοιπῶν τρώων τὸν Ἕκτορα, κατ' ἐξοχήν. So Ariſtophanes in Plutus, verſe 1.

Ω Ζεῦ ϗ θεοί.

CANTO III.

IX.

THAT he for paine himſelfe not *right upreare,*] i. e. knew not. ‘ **not** *vel* **nat** *coaleſcit ex* ne ‘ **Wat, I know not, or wot not.**’ Hick. Gram. Anglo-S. pag. 73. The Folios read *n'ote*, which is the ſame. In Chaucer 'tis printed, *Not*, *N'ot*, *N'ote*, for *Ne wot*, *Ne wote*, know not.

Ibid.

Like an old oke, whoſe pith and ſap is ſeare,] Perhaps from Statius, Theb. ix.

—Getico qualis procumbit in Haemo
Seu Boreae furiis, putri ſeu robore quercus.

XI.

The wicked weapon heard *his wrathfull vow*;] So Virgil, G. i. 514.

—Neque audit *currus habenas.*

XIII.

His wearie ghoſt aſſoyld from fleſhly band
Did not, as others wont, directly fly
Unto her reſt in Plutoes grieſly land,
Ne into ayre did vaniſh preſently,
Ne chaunged was into a ſtarre in ſky:
But through traduction was eftſoones derived,] His ghoſt did not *fly* directly to the other world.—This is Homerically expreſſed,

Ψυχὴ δ' ἐκ ῥεθέων ΠΤΑΜΈΝΗ ἄϊδόσδε βεβήκει.
Il. π. 856.

Nor 2dly, did it vaniſh into air. This opinion is mentioned by Lucretius, Lib. iii. and alluded to by Virgil, iv. 705.

Naturam animaï
Diſſolvi, ceu fumus in altas aëris auras.
Omnis et unà
Dilapſus calor, atque in ventos vita receſſit.

Nor thirdly, was it changed into a ſtarre. The poets frequently tell us that thoſe who ſhine heroes upon earth, ſhine ſtarrs in the firmament:

τὰς δὲ ψύχας ἐν οὐρανῷ λάμπειν ἄστρα. Plut. Iſis et Oſiris.

Nec in aëra ſolvi
Paſſa recentem animam, caeleſtibus intulit aſtris.
Ovid, M. xv. 845.

But it was by *traduction* derived into his ſurviving brethren, as his mother prayed the three fatal ſiſters, C. 2. St. 52. According to the Pythagorean Metempſychoſis, his life paſſed from one body into another; by *traduction*; by a kind of tranſplanting, or taking imps or graffs from one tree and transferring them to another: from this metaphorical mode of ſpeech the ſchool-men form a queſtion, *An anima ſit ex traduce?*

XV.

—Like lightning after thunder,] If *lightning* and *thunder* are conſidered as *light* and *ſound*; the *lightning* muſt be ſeen, BEFORE we hear the *thunder*; had this been Spenſer's meaning he would have written,

—Like lightning before *thunder*.

But ſtrictly ſpeaking lightning and thunder are cauſed both together; or rather the thunder is BEFORE the lightning, being produced according to the ſyſtem prevailing in Spenſer's time by the falling and claſhing together of black clouds, to which Milton finely alludes in his beautiful ſimile in Paradiſe Loſt, ii. 714. or according to the modern hypotheſis by the kindling of ſulphureous exhalations.

XXII.

Who him affronting ſoone to fight was readie preſt.] *Affronting him. i. e.* oppoſing himſelf to him.—*was readie preſt*, was readie prepared.

XXIII.

Like as a ſnake, whom wearie winters teene
Hath worne to nought, now feeling ſommers might
Caſts off his ragged ſkin and freſhly doth him dight.]

Winters teene, is an expreſſion he borrows from Dan Chaucer: R. R. 4750.

And newe fruict filled [r. *fyled* i. e. defiled] *with wintir teene*, i. e. with the miſchief or injury of winter.

He uſes this expreſſion again below, C. 12. St. 34.

As withered weed through cruell winter tine.

Where the different ſpelling is owing to the different rhime. The compariſon following is well known: ſee Virg. ii. 471. Arioſto xvii. 11. Taſſo vii. 71.

XXVII.

Flowes up the Shanan—] Spenſer was now ſettled in Ireland: by way of eminence he therefore mentions this river, though (by a poetical figure) put for any river that empties itſelf into the ſea. He ſays,

Drives backe the current of his kindly courſe,

i. e. of the natural courſe of the ſtream.

XXIX.

Like as a withered tree through huſbands toyle] *i. e.* through the toyle and tillage of the huſbandman. But I would rather read, *huſband toyle*, as below St. 35. *huſband farme:* the ſubſtantive uſed adjectively or by appoſition: and this is Spenſer's manner. See note on B. iii. C. 4. St. 40.

XXXVIII.

After the Perſian monarks—] See note on B. i. C. 4. St. 7.

XLII.

In her right hand—] Triamond's ſiſter appears like a goddeſſe of a machine to put an end to this dreadful duell. In her right hand ſhe holds the caduceus, the rod of peace, which is deſcribed in Virgil, iv. 242. In her left ſhe holds a cup filled with *Nepenthe:* this is only an adjective in Homer, νηπενθὲς, *aſſuaging heart's grief*, as Spenſer tranſlates it.

Αυτίκ' ἄρ' ἐς Fοῖνον βάλε φάρμακον, ἔνθεν ἔπινον,
Νηπενθές τ', ἄχολόντ', κακῶν ἐπίληθον ἁπάντων.
Hom. Od. δ. 220.

Mean time with genial joy to warm the ſoul,
Bright Helen mixd a mirth-inſpiring bowl;
Temper'd with drugs of ſov'reign uſe t' aſſuage
The boiling boſom of tumultuous rage—
Theſe drugs, ſo friendly to the joys of life,
Bright Helen learnd from Thone's imperial wife.

This Thone was a petty king of Canopus in Ægypt; his wife (for royal dames were learned formerly in phyſick) taught Helen the uſe and qualities of opium, and how to temper it with wine.

XLIII.

Inſtead thereof ſweet peace and quiet age] *i. e.* quietneſſe. *Saecla quieta, aetatem quietam*, i. e. quietem. *Saecla ferarum*, i. e. *ferae*. Lucret. iv. 415. *puerorum aetas*, i. e. pueri. Lucret. i. 938.

XLV.

Much more of price and of more gratious powre
Is this, then that ſame water of Ardenne,
The which Rinaldo drunck in happie bowre,

Deſcribed by that famous Tuſcane penne:
For that had might to change the hearts of men
Fro love to hate,—] Rinaldo in purſuit after the fair Angelica came to the foreſt of Ardenne, where he found the inchanted fountain made by the magical art of Merlin for Sir Triſtam de Leonois, who was in love with Iſotta: had Sir Triſtam (ſays the poet) drank of this fountain, he had been cured of his love: but the fates ordained it otherwiſe. The fountain however ſtill preſerved its virtues; for whoever drank of it his love was turned to averſion. See Boyardo, or Berni, Orl. Innam. L. i. C. 3. St. 36. and Orl. Innam. L. ii. C. 15. St. 28. Soon after another fountain is mentioned of different effect, *La riviera dell' amore*, L. i. C. 3. St. 42. Hence Arioſto, who writes the ſecond part of this Romance, mentions theſe two fountains of Ardenne, with their different effects, Orl. Fur. i. St. 78.

E queſto hanno cauſato due fontane
Che di diverſo effetto hanno liquore,
Ambe in Ardenna; e non ſono lontane.
D' amoroſo diſio l' una empie il core;
Chi bee de l' altra, ſenza amor rimane,
E volge tutto in ghiaccio il primo ardore.

The knight of Diſdain carries Rinaldo to the fountain of averſion, to drink away his love, Canto xlii. St. 60.

Trovaro andando inſieme un' acqua freſca,
Che col ſuo mormorio facea talora
Paſtori e viandanti al chiaro rio
Venire; e berne l' amoroſo oblio.

— — — — — — — —

Corſe Rinaldo al liquido criſtallo,
Spinto da caldo, e da ſete moleſta;
E caccio à un ſorſo del freddo liquore
Dal petto ardente e la ſete e l' amore.

As many of theſe ſpecious and wonderful tales in romance writers are borrowed from the Greek or Latin poets, ſo this ſtory of the two fountains of Ardenna, with their different effects, is borrowed from Claudian in his deſcription of the gardens of Venus,

Labuntur gemini fontes; hic dulcis, amarus
Alter, & infuſis corrumpit mella venenis:
Unde Cupidineas armavit fama ſagittas.

XLVI.

At laſt arriving by the liſtes *ſide.*] līſtĕs. See notes in pag. 378, 379.

L.

To weet what ſudden tidings was *befeld:*] This reading cannot be right. We leave it therefore to the reader whether he will alter it,

To weet what ſudden tiding was *befeld.*

Or thus,

To weet what ſudden tidings were *befeld.*

CANTO IV.

II.

STIRD up twixt Blandamour and Paridell,] See B. iv. C. 2. St. 11, *&c.* Inſtead of *Blandamour*, 'tis printed *Scudamore*, in all the Editions, excepting that of the Folio, 1679. Cambell and Triamond are an inſtance of enmity, *proceding of no ill*; Blandamour and Paridel, of friendſhip which *regards no good.* See St. 1.

Ibid.

—As ye remember well,] See B. iv. C. 2. St. 31.

III.

And thoſe two ladies their two loves unſeene;] And thoſe two ladies unſeene (for they were maſked) were their two loves. See note on Introduction, B. ii. St. 3.

IV.

For evill deedes may better then bad words be bore.] This ſententious reflection our poet introduces in other places.

Sir Guyon grudging not ſo much his might,
As thoſe unknightly raylinges which he ſpoke,
B. ii. C. 6. St. 30.

Words ſharpely wound, but greateſt griefe of ſcorning
growes. B. vi. C. 7. St. 49.

Ξίφος τιτρώσκει σῶμα, τὸν δὲ νοῦν ὕβρις.

Enſis vulnerat corpus, animum verò contumelia.
Patior facile injuriam, ſi eſt vacua à contumelia.
Pacuvius.

And for the teſtimony' of truth haſt borne
Univerſal reproach; far worſe to bear
Than violence. Milton, vi. 34.

VIII.

It was to weete that ſnowy Florimell,—] See B. iv. C. 2. St. 4. and B. iii. C. 8. St. 15.

IX.

IX.

And lo ſhee ſhall be placed here in ſight,
Together with this hag—] The offer and conditions here propounded by Blandamour, ſeem an imitation of Arioſto, Canto xx. where Marfiſa forces Zerbino to become the champion of the old hag, whom he at firſt ſet at nought.

X.

For ſuch an hag, that ſeemed worſt *then nought,*] It ſhould have been printed *worſe*, as the Folios read.

XII.

Againſt the turneiment, which is not long:] Not a long while hence. This expreſſion we uſe in the weſt of England.

XVIII.

As two fierce buls,—] See note on B. i. C. 2. St. 16.

XXIII.

On whom remounting fiercely forth he rode,
Like ſparke of fire that from the andvile glode,
There where he ſaw the valiant Triamond
Chaſing, and laying on them heavy lode,
That none his force were able to withſtond;] *Glode* is the Anglo-S. præterit from ᵹliꝺan, to glide, or paſs ſwiftly. Spenſer ſeems to have Chaucer in view, in the rhime of Sir Thopas, 3410. where the ſame image occurs.

> *His gode courſer he hath beſtrode,*
> *And forth upon his waie he rode,*
> *As ſparke out of the bronde.*

Chaucer uſes this word in the Squire's Tale. 413.

The vapor, which that fro the earthe GLODE,
Makith the ſunne to ſeme ruddy and brode.

Glode, i. e. did glide.

XXIV.

With that at him his beamlike ſpeare *he aimed,*] *Haſta trabalis.* Statius, iv. 6. So one of the old quarto Editions read, another with the ſame date, *brave-like:* which ſhows that ſome of the corrections were made while the ſheets were printing off.

XXIX.

Now cuffing *cloſe,*—] The old quarto and Folio, 1609. *Cuffling.* But the Editions 1617. 1679. *cuffing:* which though of little authority I have here hearkened to: 'tis not improbable that Spenſer wrote *Scuffling.*

Ibid.

As two wild boares—] See note on B. i. C. 6. St. 44.

XXX.

Whether through foundring—] *i. e.* through ſkittiſhneſs tripping and falling. See Junius in *Foundred horſe.* He had Chaucer plainly in view, in the Knightes Tale, 2689.

For which his horſe for fere began to turn
And lepe aſide, and foundrid *as he lepe.*

Hence I explain Shakeſp. King Henry VIII. ſpeaking of Wolſey, *All his tricks founder.* The metaphor being taken from a ſkittiſh horſe falling or foundring.

XXXII.

But all in vaine; for what might one do more?
They have him taken captive, though it grieve him ſore.] This is imitated from Chaucer in the Knightes Tale, 2650.

> *But all for nought; he was brought to the ſtake;*
> *His hardy herte might him ne helpin nought.*

Compare B. v. C. 3. St. 9.

XXXVIII.

By ſhivered ſpeares, and *ſwordes all under ſtrowen,*
By *ſcattered ſhields, was eaſie to be ſhowen.*] Two words ſeem here to have gotten out of their proper places. But none of the books authorize my alteration,

> *By ſhivered ſpeares,* by *ſwordes all under ſtrowen,*
> And *ſcattered ſhields, was eaſie to be ſhowen.*

Ibid.

There might ye ſee *looſe ſteedes at random ronne.*] This figure of making the reader a ſpectator of the action of the poem, is frequent amongſt our beſt poets.

> There ſee *men who can juſt and who can ride.*
> Ch. Knightes Tale, 2606.

> Then might ye ſee
> *Cowls, hoods, and habits, with their wearers toſt*--
> Milt. iii. 489.

Migrantes cernas, Virg. iv. 401. See Homer, Il. δ΄. 539.—Several paſſages in this tilt and tournament are imitated from the Knighte's tale in Chaucer; where Palamon and Arcite engage in different parties for the fair Emily.

XLIV.

He *at his entrance*—] Spoken of Britomart in her aſſumed character.

XLVIII.

To joyous feaſt and other gentle *play.*] Perhaps *gentler.*

CANTO V.

IV.

AND wrought in Lemno—] So the old quarto and folios 1609, 1611. But the folio 1617 *Lemnos.* Venus, he ſays, laid aſide this chaſt girdle when ſhe went to ſport with Mars, and left it ſecretly,

On Acidalian mount—

i. e. on a mount near the brook Acidalus, where the Graces uſed to reſort. See Servius and the Commentators on Virgil, i. 724. *Matris Acidaliae.*

> *Qualis* Acidaliis *Cytherea vagatur in* hortis.
> Pontanus. pag. 387.

> *Voſne in* Acidaliis *aluit Venus aurea* campis?
> Politian. de Violis.

> *Voſne ab* Acidalio *miſit Amor* nemore?
> Scaliger. Epigr. pag. 134.

Compare B. vi. C. 10. St. 8.—My old quarto edition reads *Acidalian,* and another of the ſame date *Aridalian,* which blunder runs through the folio editions. So likewiſe in St. 6. *That goodly belt was* Ceſtus: the old quarto which I print from has this reading; another of the ſame date, and printed at the ſame time, *Ceſtas.* I ſuppoſe theſe alterations were made while the ſheets were working off.—I have no occaſion to dwell on a ſubject ſo well known from Homer, as the Ceſtus of Venus. The reader at his leiſure may compare Taſſo's deſcription of the inchanted girdle of Armida.

VI.

Into the Martian field *adowne deſcended.*--] Should it not be *Martial field?* i. e. into the field where this jouſting was, properly called *Martial* or warlike: or does he keep the word *Martian,* and allude to the *Martius Campus,* a field ſituate between Rome and Tiber, and conſecrated to Mars?

XI.

As diverſe wits *affected diverſe beene.*] Chaucer in the Squier's Tale, 223. tranſlates, *Quot capita, tot ſententiae,* as follows,

As many hedes, as many wittes *ther bene.*

XII.

ne he that thought
For Chian folke *to pourtraict beauties queene,*
By view of all the faireſt to him brought---]

> *Si Venerem* Cois *nunquam poſuiſſet Apelles,*
> *Merſa ſub æquoreis illa lateret aquis.*
> Ov. Amat. L. iii. 401.

Spenſer alludes to this ſtory in his Sonnet which he ſent to the Ladies of the Court with his Fairy Queen.

> *The Chian paincter, when he was requird,*
> *To pourtraict Venus in her perfect hew,*
> *To make his work more abſolute, deſird*
> *Of all the faireſt maides to have the view.*

The Chian paincter, or rather *Coan,* was Apelles. *Chios* and *Coos* are both Iſlands in the Archipelago, and frequently uſed one for the other, perhaps through miſtake. I could give many inſtances where *Chios* and *Coos* are thus confounded: but as this is foreign to our purpoſe, let us hear rather what the learned traveller Sandys ſays in his deſcription of Coos, pag. 90. ‘In this temple [of Hippocrates] ſtood that ‘rare picture of Venus, naked, as if newly ‘riſing from the ſea, made by Apelles, who ‘was alſo this countryman: after removed unto ‘to Rome by Octavius Cæſar, and dedicated ‘unto Julius; ſhe being reputed the mother ‘of their family. It is ſaid, that at his drawing ‘thereof, he aſſembled together the moſt ‘beautiful women of the iſland, comprehending ‘in that his one worke their divided perfections.’ Concerning this famous ſtatue of Venus Αναδυομένη, See Burman on Ovid. Amat. L. iii. ver. 224. And Pliny Nat. Hiſt. L. xxxv. C. 10. pag. 696. edit. Hard.

XIV.

Amongſt the leſſer ſtarres---] *Inter minora ſidera.* Hor. Epod. xv.

XV.

Unto the vulgar for good gold inſted.] *For good gold,* had been ſufficient; *inſted* is a pleonaſm: but ſuch redundancies both of adverbs and prepoſitions are no unuſual thing among all writers of all ages. See B. iii. C. 5. St. 22. Hence appears Dr. Bentley's unneceſſary alteration of Milton, iii. 20. *up to reaſcend:* becauſe, ſays he, *up* is ſuperfluous. But he ſeems to have forgotten thoſe Latin expreſſions, *rurſus redire: rurſus revocare: prius ante*, in Virgil, iv. 24. And in Greek πάλιν αὖθις. with many more of like nature.

XVII.

But *it would not on none of them abide*,
BUT *when they thought it faſt, eftſoones it was untide.*] Here ſeems the uſual errour: perhaps he gave it

FOR *when they thought it faſt, eftſoones it was untide.*

XVIII.

To ſhame us all with this ungirt, unbleſt.] Dr. Hyde thinks that this Engliſh ſaw, *ungirt, unbleſt*, alluded to the ſacred zone of the Perſian prieſts; and to the zone and girdle which in their religious ceremonies they gave their youth of both ſexes: this ſacred zone if they ever laid aſide, they forfeited the benefits of the benediction: *diſcincti non benedicti.*

XXI.

—*Triamond* his one.] his only. So the quarto and folios; but in Hughes *his own.*

XXVI.

And to the queene of beauty cloſe *did call.*] i. e. ſecretly. Prayed in ſecret to Venus.

XXIX.

To ſeek her lov'd.] Her beloved Arthegal. So all the editions excepting that of Hughes; where 'tis printed, *her love.*

XXX.

That ſtryfeful hag.] See B. iv. C. 1. St. 47.

XXXIII.

That ſeemed ſome blackſmith dwelt in that deſert ground] *Black Smith*, See note on B. iii. C. 1. St. 14. This whole deſcription is happily circumſtanced with many pictureſque images.

XXXVII.

He like a monſtrous gyant ſeemd in ſight,
Farre paſſing Bronteus or Pyracmon great——] *He like a monſtrous gyant*, πέλωρ ἀίητον, as Vulcan is called in Homer Il. σ'. 410. and methinks his ſervants ſhould rather be compared to the Cyclopes,

> He *like a monſtrous gyant ſeem'd in ſight*:
> They *paſſing Bronteus or Pyracmon great*—

He and his ſix ſervants point out the ſeven days of the week, revolving round in perpetual labour and trouble: they have no ears to hear, St. 38. and reſt not night nor day. There are many paſſages in this epiſode imitated from Homer, Iliad. xviii. where Thetis viſits Vulcan. and from Virg. Æn. viii. 415, &c.

XXXVIII.

Thoſe Penſifeneſſe did move; and Sighes *the bellows were.*] i. e. the name of that old Blackſmith's bellows were named *Sighes.* So the paſſage is to be interpreted leſt the continued allegory be loſt in the reality. So above in Stanza xxxv.

> *But to ſmall purpoſe* yron wedges *made,*
> *Thoſe be unquiet thoughts that careful minds invade.*

i. e. the name of thoſe *yron wedges*, which old Care made, were called *unquiet thoughts.*

XL.

Oft chaunging ſides and oft new place electing.] This ſeems taken from that well-known deſcription of the reſtleſs Achilles, in Homer Il. ώ. 5, and 10. To which Juvenal alludes,

> *Et patitur noctem Pelidae flentis amicum.*

XLIII.

The things that day moſt minds at night doe moſt appeare.] *That day moſt minds*, i. e. that day cauſes us moſt to mind.

> *Rex, quae in vitâ uſurpant homines, cogitant, curant, vident,*
> *Quaeque aiunt vigilantes, agitantque, ea ſi cui in ſomno accidunt,*
> *Minus mirum ſit.*
>
> Ennius apud Cic. Divin. i. 22.

> *Fit enim ferè ut cogitationes ſermoneſque noſtri pariant aliquid in ſomno tale, quale de Homero ſcribit Ennius, de quo videlicet ſaepiſſime vigilans ſolebat cogitare et loqui.* Cic. Somn. Scip.

XLVI.

Unto his lofty ſteede he clombe *anone.*] This is Chaucers expreſſion in the rhime of Sir Thopas, 3305.

> *Into his ſaddle* he clombe anone.

He uſes it likewiſe above, in B. iii. C. 4. St. 61. *He up aroſe,—and clombe unto his ſteed.*

Ibid.

But here my wearie teeme—] Metaphors of this ſort are frequent. So Virg. G. ii. 542.

> *Et jam tempus equûm fumantia ſolvere colla.*

Drayton's Polyolb. pag. 13.

> *Here I'll unyoke awhile, and turne my ſteedes to meat;*
> *The land growes large and wide; my team begins to ſweat.*

CANTO VI.

I.

WHAT equal torment] Spenſer ſeems to have in view Arioſto, Canto xxxi. St. 1. where he reflects upon the gnawing jealouſy that poſſeſſed Bradamant.

IV.

—a ventrous knight.] *Un aventurier. Adventuriere.*

VI.

Shame be his meed, quoth he, that meaneth ſhame.] The motto of the knights of maidenhead: *Honi ſoit qui mal y penſe.*

VII.

Tho gan he ſwell in every inner part
For fell deſpight, and gnaw his jealous hart.] Here are two expreſſions which we meet with in Homer, *Tho gan he ſwell*—Ἀλλά μοι οἰδάνεται κραδίη χόλῳ. Il. ί. 642.

> *Corque meum penitus turgeſcit triſtibus iris.*
> Cicero Tuſc. iii.

And to gnaw his hart—ἔδεαι κραδίην. Il. ώ. 129.

Ibid.

—now by my head.] *Per caput hoc.* Virgil. **By my pan.** Ch. Knighte's Tale, 1167.

XIII.

So ſorely he her ſtrooke, that thence IT *glaunſt*
Adowne her backe, the which it fairely bleſt
From foule miſchance—] See note on B. i. C. 2. St. 19. IT agrees with the ſubſtantive included in the verb. Homer has the very ſame conſtruction, *fairely bleſt from foule miſchance*, See explained in a note on B. i. C. 2. St. 18.

XVI.

Ah! cruell hand—] The ſame kind of apoſtrophe Arioſto makes, Canto xlv. 80. where Ruggiero and Bradamante are deſcribed fighting together.

XVII.

What yron courage—] What iron heart. *cor ferreum, æreum.* σιδήρειον ἦτορ, Hom. Il. ώ. 305. χάλκεον ἦτορ, Hom. Il. β. 490.

XXIII.

Or wreake *on him*—] Or to wreake, &c. See note on B. i. C. 1. St. 50.

XXIV.

And turning his *feare to faint devotion*—] The folios omit *his.*

XXVI.

Long ſince in that enchaunted glaſſe ſhe ſaw.] viz. in B. iii. C. 2. St. 22, &c.

XXVIII.

But Scudamore now woxen inly glad—
HER *thus beſpake*—] The folio reads *He*: which reading, as from Authority, I have printed in the context; but I believe Spenſer wrote, HIM *thus beſpake*—Obſerve the conduct and decorum of the poet: Scudamore finds out *himſelf* the falſe foundation of his *jealous fear*; therefore better ſatisfied than if Glauce had diſcovered it to him.

Ibid.

And how that hag—] See B. iv. C. 1. St. 47.

XXXI.

Hath conquerred you anew in ſecond fight.] See above in C. 4. St. 44. He adds,

> *For whylome they have conquered ſea and land*
> *And heaven itſelf*——

This is intended as a compliment to his royal miſtreſs.

XXXII.

But Arthegal cloſe ſmiling joyd in ſecret hart.] *Secretamente.*

XXXIII.

Like to a ſtuborne ſteede, whom ſtrong hand would reſtraine.] The ſame ſimile he has in his Daphnaida,

> *As ſtubborne ſteede, that is with curb reſtrain'd*
> *Becomes more fierce and fervent in his gate.*

Hence perhaps Milton, iv. 858.

> *But like a proud ſteede rein'd went haughty on*
> *Champing his iron curb.*

XXXIV.

Her thus beſpoke, But SIR—] Addreſſing Britomart in her aſſumed character of an errant knight.

XLII.

Upon an hard adventure—] mentioned in the vth book.

XLIV.

Ne wight him to attend—] He has not yet met with his truſty Talus.

XLVI.

To Scudamore, who *ſhe had left behind.*] So the old quarto and folio 1609. But the folio, 1611, and 1617, *whom*.

Ibid.

For vertues onely ſake—ſhe by her did ſet.] She did ſet by, or eſteem her, viz. Amoret, only for the ſake of virtue, which begets true love.

CANTO VII.

II.

AND ſo and ſo *to noble Britomart.*] *Coſi e coſi.*

Ibid.

Thou martyreſt—] Ital. *martirare.*

VI.

And downe both ſides two wide long ears did glow.] I believe he had Virgil's expreſſion in view, *micat auribus*. Our poet's deſcriptions are marked with ſo many particulars, that you both ſee and read at the ſame time. This picture of ſalvage luſt perſonifyed reſembles in many inſtances Cacus in Virgil. Compare likewiſe Orl. Innam. L. i. C. 22. St. xi.

VII.

And beath'd in fire—] See the Gloſſary. It means heated, and thence hardened. See note on B. i. C. 7. St. 37.

VIII.

—all to *rent and ſcratcht.*] See note on B. i. C. 6. St. 48. where this phraſe is explained: and B. v. C. 8. St. 43. Here I mention it again to correct a paſſage in Milton's Maſque.

> *—and lets grow her wings,*
> *That in the various buſtle of reſort*
> *Were all to ruffled and ſometimes impair'd.*

So it ſhould be printed, and not *all too.*

X.

Selfe to forget to mind another is overſight.] We muſt pronounce, for the metre, *o'erſight.*

XII.

The heavens abhorre, and into darkneſſe drive.] i. e. and drive the heavens into darkneſs. See note on B. i. C. 6. St. 6.

XX.

and rolling thence the ſtone
Which wont to ſtop the mouth—] This ſeems taken from Homer, who makes Polyphemus to cloſe in like manner the entrance into his dreadful cave.

XXII.

Nor hedge, nor ditch, nor hill, nor dale SHE *ſtaies.*] Inſtead of HER *ſtaies*, i. e. ſtaies or ſtops her.

Ibid.

More ſwift than Myrrh' or Daphne in her race,
Or any of the Thracian nymphes in ſalvage chace.] Amoret fled from this monſter ſwifter than Myrrha fled from her deluded aud avenging father: ſwifter than Daphne fled from Apollo: or ſwifter than any of the Amazonian nymphs, whom he calls *the Thracian nymphes*, becauſe they inhabited near Thermodon a river in Thrace.

XXIII.

But if the heavens—] unleſs the gods who dwell in the heavens. *But if*, unleſs.

Ibid.

It fortuned Belphoebe with her peares,
The woody nimphes, and with that lovely boy.] Belphoebe with her peares, viz. the nymphs: *and with that lovely boy*, that boy of Love, viz. Cupid.

XXIV.

And that ſame gentle ſquire—] ὁ τίμιος, imaging Sir W. R.

XXVI.

Thereto the villaine uſed craft IN FIGHT---
And if it chaunſt (as needs it muſt IN FIGHT*)*] This is againſt the rules of good rhiming; viz. that words ſignifying the ſame thing ſhould be forced out of all tune to jingle together: and though ſometimes by neceſſity he does ſo; yet here we may fairly imagine that the words below caught the printer's eye; becauſe ſo very obvious a reading occurs, and a better one too, as

> *Thereto the villaine uſed craft* AND SLIGHT;
> *For ever when the ſquire his javelin ſhooke,*
> *He held the lady*———

And what proves the truth of this alteration, over and above what has been ſaid, is that immediately the poet adds, St. 27.

> *Which ſubtil* SLEIGHT *did him encumber much.*

XXIX.

With bow in hand and arrowes ready bent.] *ready bent* agrees with bow: by a figure called ſynchyſis, which he frequently uſes.

XXX.

As when Latonaes daughter, cruell kynde,
In vengement of her mothers great diſgrace,
With fell deſpight her cruell arrowes tynde
Gainſt woefull Niobes unhappy race,
That all the gods did mone her miſerable caſe.

This ſimile is true only in this reſpect, namely, that Belphoebe reſembled her name-ſake in the certainty of her deſtined arrows and vengeance: neither Niobe, nor her race, reſembled this monſter: neither gods nor men bemoaned his miſerable caſe. Diana, he calls, *cruell kynde*; kind with cruelty: ſhe was *cruell* to Niobe and her race; *kynd*, as loving with natural affection her mother Latona, and revenging her cauſe on Niobe, who vainly ſet herſelf above Latona.

XXXII.

And oft *admired his monſtrous ſhape, and* oft
His mighty limbs---] So the quarto, and folios 1609, 1611, 1617, 1679. But Hughes has it *eft*, as the rhimes require. See the note on B. i. C. 12. St. 9.

XXXIII.

Thenceforth ſhe paſt into this *dreadful den.*] Here is an error of the preſs, for *his.*

Ibid.

And bad them, if ſo be they were not BOUND,
To come and ſhew themſelves—] *Bound* and impriſoned by ſome magical power. *The evil ſpirit fled into the utmoſt parts of Egypt, and the Angel* BOUND *him.* Tobit, viii. 3. *And he caſt him into the bottomleſs pit, and* ſhut him up, *and ſet a ſeal upon him.* Rev. xx. 3.

Back to th' infernal pit I drag thee chaind
And ſeal thee ſo, *as henceforth not to ſcorn*
The facil gates of hell too ſlightly barrd,
Milton, iv. 963.

XXXIV.

---*the* ſaid *Aemylia.*] So the old quarto; which I have altered from the folio, 1609.

XXXVI.

Is this the faith---] A ſecret piece of hiſtory is delicately touched here, relating to Sir W. Raleigh; which I formerly took notice of in a Letter to Mr. Weſt; and have mentioned it more fully in my preface.

XL.

Uncomb'd, uncurl'd, and careleſly unſhed.] i. e. ſhed, or ſcattered round his ſhoulders and face. *un* is here not negative, but augmentative. So *looſe*, unlooſe: *thaw*, unthaw: The Latins ſay *fractus, infractus* thoroughly broken: *potens, impotens.* This may be offered to vindicate the received reading. If 'tis thought that *uncombed, uncurled*, being negatively uſed, the adjective immediately following ſhould likewiſe be negative, viz. *unſhed:* then with a ſlight variation, and ſuch as might eaſily miſlead a printer, as *un* precedes in two words, we might read,

Uncomb'd, uncurl'd, and careleſly YSHED.

The hiſtorical alluſion is to Sir W. Raleigh's great affliction and trouble of mind, which he ſhewed when baniſhed from court. The poet has the ſame alluſion in Colin Clout's come home again.

XLI.

That like a pined *ghoſt.*] See the Gloſſ. in *Pine.*

XLV.

To weld his *naked ſword*---] It may be a queſtion whether 'tis his own ſword, or Prince Arthurs? In St. 39. 'tis ſaid that all his own warlike weapons he broke and threw away.

CANTO VIII.

I.

W*ELL ſaid the wiſeman*---] Prov. xvi. *The kings diſpleaſure is a meſſenger of death: but a wiſe man will pacify it.* So the tranſlation printed anno, 1595. Compare Homer, Il. α. 80.

The laſt verſe of this ſtanza is thus printed in the quarto and folios, 1609, 1611.

And have the ſterne remembrance wypt away
Of bitter thoughts, which deepe therein infixed *lay.*

But in the folio 1617, *infected*, which perhaps ſome may think to agree better with the metaphor, *'Till time have* wypt away *the remembrance of bitter thoughts*, which lay therein deeply *infected*, ſtained, &c.

—which deepe therein infected *lay.*

Take notice of the mixture of tenſes, *Till time doe delay----And till time have wypt away---* See note on B. i. C. 3. St. 41.

VII.

In which his ladies colours were---] When the ladies fancied any particular colours, their lovers diſtinguiſhed themſelves by them at the tilts and tournaments: Alluſions are frequently made to this cuſtom in Romance writers.

X.

---her purple *breaſt.*] *Purple* means beautiful in general; or reſplendent,

Colla Cytheriacae ſplendent agitata columbae.

XI.

In th' end ſhe her unto that place did guide.---] Doves (which Horace calls *fabuloſae palumbes*, L. iii. Od. 4.) are friends to poets; Sir W. Raleigh, *ὁ τίμιος*, was a poet; hence the Dove, in St. 3, and 4, accompanies him. The Dove too is the emblem of love and friendſhip: 'tis the bird of Venus, which conducted Æneas to the golden bough, juſt as here Belphoebe is conducted to the gentle ſquire. I believe Spenſer had his eye on Virg. Æn. vi. 191, &c.

XVI.

When ſo he heard her ſay, eftſoones he brake
His ſodaine *ſilence, which he long had pent---*]

This is the reading of the old quarto edition, of the folios of 1609, 1611, 1617, 1679, of Hughes, and of all the editions which I have ever ſeen. I have the more minutely examined this reading, becauſe Mr. Birch, who printed Mr. Kent's edition of Spenſer after his death, ſays 'tis *tedious ſilence* in the folio, 1609. To account for this; I believe ſome one in Mr. Kent's edition had written *tedious*, inſtead of *ſuddaine*: but Mr. Jorton offers a better reading than *tedious*, which is *ſullen*: as our poet uſes it in his vth Eclogue.

At laſt her ſullen ſilence *ſhe broke.*

In B. i. C. 12. St. 29. he ſays,

At laſt his ſolemne ſilence *thus he brake.*

But neither *ſullen*, *tedious*, nor *ſolemne* is Spenſer's reading; but *ſodaine* as ſpelt in the old quarto, or *ſuddaine* as ſpelt in the folio.

Eftſoones he brake
His ſodaine *ſilence*—

For 'tis common with Spenſer, to place his adjective in ſuch manner between two ſubſtantives, that it ſhall ſeem to agree with the latter, though in truth and propriety of conſtruction it can agree only with the former. This occaſions confuſion if it be not attended to. See what already I have ſaid on this ſubject in a note on the Introduction to B. ii. St. 3. pag. 429.---Take here ſome other inſtances. So juſt above,

Eftſoones ſhe flew unto his fearleſſe *hand.*
B. iv. C. 8. St. 12.

Fearleſſe properly agrees with the *dove:* She fearleſs, &c.

As when a tygre and a lioneſſe
Are met at ſpoiling of ſome hungry *pray.*
B. v. C. 7. St. 30.

As when a hungry *tygre and lioneſs are met at ſpoiling of ſome beaſt which they had made their prey.*

That even the wilde beaſt ſhall dy in ſtarved *den.*
B. iii. C. 3. St. 34.

Starved agrees properly with *the wild beaſt.*

Eftſoones he brake
His ſodaine *ſilence*—

Nec mora ille ſubitus ſilentium rupit. This ſudden abruptneſs is plainly ſhewn in his ſpeech,

Then have they all, &c.

XVII.

And him received againe to former favours ſtate.] I am thoroughly perſuaded myſelf that Timias repreſents the honoured friend of our poet: who being out of favour with Belphoebe, and baniſhed her preſence for his indecent behaviour hinted at in Canto vii. St. 35, 36. and more fully mentioned and explained in Cambden's hiſtory of Q. Elizabeth, anno 1595. Was by her *receivd againe to former ſtate*, when he undertook a voyage to Guiana.

Ibid.

—and me reſtore to light.] How happy this truly poetical, and ſcriptural expreſſion ſupports the rhime! ſee note on B. i. C. 3. St. 27. in pag. 365.

XX.

Eftſoones that pretious liquor—] See note on B. i. C. 9. St. 18.

XXII.

No ſervice lothſome to a gentle kind.] i. e. nature. See B. i. C. 9. St. 18.

XXVI.

From inward parts with cancred malice lind.] Shakeſpeare in a ludicrous deſcription uſes this very phraſe,

and then the juſtice
In fair round belly with good capon lind.

But I queſtion if the printer did not miſtake in this paſſage before us an l for a t,

But noyſome breath, and poyſnous ſpirit ſent
From inward parts with cancred malice tind,

i. e. ſet on fire, inflamed. So above, C. 7. St. 30.

With fell deſpight her cruell arrowes tynd.

See the gloſſary. The expreſſion by this eaſy change is more philoſophical, ſee note on B. i. C. 3. St. 34. 'tis more ſcriptural likewiſe. *The tongue is ſet on fire of hell*, James iii. 6.

XXVII.

And manly limbs endur'd *with little care*
Againſt all hardſhips.] *to endure* is to ſuſtain, continue, &c. to avoid therefore ambiguity perhaps Spenſer wrote *indur'd*, i. e. hardened. Ital. *indurato*. Lat. *induratus*.

XXXI.

The lyon there *did with the lambe conſort*—] Above he ſays, *But antique age—did live* then *like an innocent*;

Then *loyal love*—

So here we ſhould, I think, read,

The lion then *did with the lambe conſort*—

Ibid.

But when the world woxe old, it woxe warre old,
Whereof it hight—] i. e. the etymology of the world is from its waxing *warre old*, namely its growing worſe and worſe. Anglo S. ƿæꞃꞃa ⁊ ƿæꞃꞃa, *pejor et pejor*. So in his Shepherd's Calendar, Ecl. ix.

The ſay the world is much war *then it wont.*

So G. Douglas in his tranſlation of Virgil viii. 324.

Aurea quae perhibent illo ſub rege fuerunt
Secula---
Deterior donec paulatim ac decolor aetas---

Of gold the world was in that kingis time, [viz. Saturn's.]

Quhil pece and pece the eild ſyne WAR AND WAR
Begouth to wax—

i. e. while by little and little the age afterwards began to grow worſe and worſe. See Junius in *World*.

Me ſeems the WORLD *is runne quite out of ſquare*
From the firſt point of his appointed ſourſe
And being once amiſſe growes daily WORSE AND WORSE.

Introduction to B. v. St. 1. 4.

Sydney's Arcad. pag. 33. *According to the nature of the old growing* world, WORSE AND WORSE. Eſdras xiv. 10. *The world hath loſt his youth, and the times begin to wax old.*

XXXII.

Then beauty which was made to repreſent
The great Creatour's owne reſemblance bright—] The reflected image from the original beauty; the bright effluence of his bright eſſence: very Platonically expreſſed.

Then fair grew foule and foule grew fair----

So the witches in Macbeth, *Fair is foule and foule is fair.*

Then did her glorious flower--- viz. Beauties: ſee B. iii. C. 5. St. 52. in both theſe places he compliments his Fairy Queen. See note on Introduct. Book vi. St. 3.

XXXVI.

Like as a curre doth felly bite and teare
The ſtone, which paſſed ſtraunger at him threw.] Perhaps from Taſſo ix. 88.

Quaſi maſtin, che'l ſaſſo, ond' a lui porto
Fu duro colpo, infellonito afferra.

Compare Arioſto xxxviii. 78.

XXXVII.

With eaſie ſteps ſo ſoft as foot could ſtride.] i. e. could ſtep or go; catachreſtically: a particular mode of expreſſion uſed for a general one.

XXXVIII.

---*The brazen ſkie.*] χάλκεον οὐρανὸν ἷκεν *aereum ad caelum ibat*, Hom. Il. ῥ. 425. οὐρανὸν ἐς πολύχαλκον, *caelum adusque ſolidum*, Il. έ. 504.

XXXIX.

For from his fearfull eyes two fiery beames---
To all that on HIM *lookt without good heed.*] None of the books read THEM, viz. his fearful eyes. Ισως δὲ καὶ ὁι Ερωτες τοξόται διὰ τοῦτο καλοῦνται, ὅτι καὶ πόῤῥωθεν ὁι καλὸι τιτρώσκουσι. Socrates, apud Xen. ἀπομ. L. i. C. 3. Ερως ἐπάιδευσε τὴν ποθουμένην ἐπιτοξέυειν τᾶις τῶν ὀμμάτων βολᾶις. Ariſtænetus, L. i. Epiſt. i. So vitious Pleaſure is deſcribed in Sil. Ital. xv. 27.

----laſcivaque crebras
Ancipiti motu jaciebant lumina flammas.

And Eve in Milton, ix. 1056.

----well underſtood
Of Eve, whoſe eye darted contagious fire.

XLI.

Loe! hard behind his backe his foe was preſt.] i. e. ready. which I ſhould not have taken notice of, had I not found it miſtaken in ſome editions. In Hughes 'tis printed *preſs'd*.

XLIV.

And vow by Mahowne.] See note on B. 2. C. 8. St. 30.

XLV.

The whiles his babbling tongue did yet blaſpheme
And curſe his god---] Poetical licence allows you to repreſent that as actual and real, which ſeems ſo only in imagination. Compare with B. v. C. 2. St. 18.

> *He ſmote it off, that tumbling on the ſtrand*
> *It bit the earth*——
> *And gnaſhed with his teeth* AS IF *he band*
> *High God*——

In theſe laſt cited verſes he ſays *as if he ban'd:* but in thoſe above *his babling tongue did yet blaſpheme*, where the appearance is told as a reality. Poetry deals in the wonderful: and nothing is ſo tame and proſaic as Scaliger's criticiſm on a verſe of Homer, Il. κ΄ 457. which Spenſer had in view, *Falſum eſt à pulmone caput avulſum loqui poſſe.* Hear Ovid, Met. v. 104.

> *Demetit enſe caput; quod protinus incidit arae,*
> *Atque ibi ſemanimi verba exſecrantia linguâ*
> *Edidit.*

And ſpeaking of a lady's tongue (which may be leſs wonderful) when cut off and flung upon the ground, he ſays, *terraeque tremens immurmurat.* Met. vi. 558. So Arioſto of Iſabella when her head was cut off, xxix. 26.

> *Quel ſe tre balzi, e funne udita chiara*
> *Voce, ch' uſcendo nominò Zerbino.*

So Homer, who is all wonderful and the father of poetical wonders.

> Φθεγγομένη δ' ἄρα τοῦ γε κάρη κονίῃσιν ἐμίχθη.

i. e. *His babling head*, as Spenſer renders it. Mr. Pope's tranſlation is admirable,

> *The head yet ſpeaking mutter'd as it fell.*

I refer the reader to Barnes and Clarke on this verſe of Homer; who print it *tamely* and *proſaically*, φθεγγομένου.

Ibid.

His ſoul deſcended down into the ſtygian reame] Gall. *roiaume*, realme: a letter omitted. See note on B. iv. C. 11. St. 46.

XLIX.

Though nameleſſe *there his* body *now doth lie*] *Sine nomine corpus*, Virg. ii. 558.

LXIII.

Then leſſe, ſaid ſhe, by all the woe I pas.] Then leſs I regard all the woe, &c.

LXIV.

And well perform'd, as ſhall appeare by this *event.*) *This* is an errour of the preſs, for *his*. Perhaps he gave it, *the event.*

CANTO IX.

I.

BUT *of them all the band of* vertues *mind.*] The Folios, *vertuous.*

III.

In which theſe *ſquires true friendſhip*—] The Folios, *This.*

VI.

The faire Poeana playing on a rote.] See B. ii. C. 10. St. 3. Chaucer in the character of the Frere, 236.

Wele couth he ſing and playin on a rote.

A muſical inſtrument, the ſame as the *Crowd, Crotta*, Cambro-B. *Crwth.* See Junius in *Rote.* and Watchter in *Rotta.*—*Poeana* ſhould have been written *Paeana :* ſhe has her name from her ſinging and playing,

> —*laetumque choro Paeana canentes:*
> Virg. vi. 657.
> Καλὸν ἀείδοντες Παιήονα— Hom. Il. ά. 473.

VIII.

—*not like himſelfe to bee*] not like ever to be himſelf again.

X.

—*Whether whether weare.*] *weare*, ſee note on B. v. C. vi. St. 32. *whether whether* is a Latiniſm.

> *Ambigitur quoties* uter utro *ſit prior*—
> Hor. L. ii. 1. 55.

XI.

Thus gazing long at them *much wondred he,*
So did the other knights and ſquires, which HIM *did ſee.*] It ſhould be, I think, THEM *did ſee.*

XIV.

For 'though ſhe were moſt faire, and goodly dyde:] Dyed, tinged, with good natural colours: metaphorically: καλῶς βεβαμμένος, *bene tinctus, imbutus*, an expreſſion of M. Antoninus. So Perſius, *incoctum pectus honeſto.*

XVII.

——*whoſe mind did travell* as with chylde.—] expreſſed after Plato's manner. See note on B. i. C. 5. St. 1.

Ibid.

Reſolved to purſue his former gueſt.] I believe he wrote, *queſt*. The prince was in queſt of the Fairy Queen. See B. i. C. 9. St. 15.

XIX.

Thus many miles they two together wore] τρίβειν ὁδὸν, *terere iter, viam.*

XXIII.

> *As when Dan Æolus in great diſpleaſure*
> *For loſſe of his deare love by Neptune hent.*]

What love had Æolus taken from him by Neptune? Neptune raviſhed his daughter, ſee Ovid. Met. vi. 115. with the commentators. And Hyginus, Fab. clvii. and Fab. clxxxvi. Compare Virgil, Æn. i. *Unâ euruſque notuſque ruunt—They breaking forth—*

And all the world confound with WIDE *uprore.*

I would rather read WILDE.

XXXI.

> *As when an eager maſtiffe once doth prove*
> *The taſt of blood of ſome engored beaſt,*
> *No words may rate.*] Imaged perhaps from

Lucan, iv. 237.

> *Sic ubi deſuetae ſilvis in carcere clauſo*
> *Manſuevere ferae, & vultus poſuere minaces,*
> *Atque hominem didicere pati; ſi torrida parvus*
> *Venit in ora cruor, redeunt rabieſque furorque,*
> *Admonitaeque tument guſtato ſanguine fauces:*
> *Fervet, & à trepido vix abſtinet ira magiſtro.*

Compare Boethius, L. 3. metr. ſecundum.

XXXIII.

—*and round about doth* ſtie.] 'Tis printed in Hughes' edit. *ply*, through miſtake. See the Gloſſ.

Ibid.

—*till all the world it* weet.] for *wet*. See note on B. v. C. 6. St. 32. Till all the world *weet it*, or know it, is not the conſtuction nor ſenſe.

XXXVI.

Both of their publicke praiſe, &c.] I have followed the pointing of the printed books. *And told how that ſame errant knight, viz. Britomart, had lately foiled them in open tournayment, and by wrongfull fight: And told likewiſe how ſhe had deſpoyled them both of their publick praiſe, and alſo had beguyled them of their private loves.* This is in Spenſer's manner. But another pointing would make it read eaſier,

> *And told at large how that ſame errant knight,*
> *To weet fair Britomart, them late had foyled*
> *In open tourney; and by wrongful fight*
> *Both of their publicke prayſe had them deſpoyled,*
> *And alſo of their private loves beguyled.*

The objection to this laſt reading is, that theſe proud knights would not have owned that Britomart *had foyled them in* OPEN *tourney*, without adding at the ſame time, *and by wrongful fight*, i. e. wrongfully had foyled them. Spenſer is a great preſerver of the decorum of characters. However, let the reader pleaſe himſelf.

XXXVII.

> *To whom the prince thus goodly well replied,*
> *Certes Sir* KNIGHT, *ye ſeemen much to blame*
> *To rip up wrong, that battell once* HATH *tried.*] Me-

thinks it ſhould have been printed,

> *Certes Sir* KNIGHTS *ye ſeemen much to blame*
> *To rip up wrong, that battell once* have *tried.*

The addreſs is to all: and 'tis againſt decorum to point out one in particular; becauſe blame diſtributed falls the eaſier on particulars.

XXXVIII.

Through many perils wonne, and many fortunes *waide*.] It may be doubted whether the meaning is, *and through many fortunes* WEIGHED, *experienced, born.* Or, WADED *through, paſſed with difficulty.*

XXXIX.

That living thus, a wretch I *and loving ſo*]—ſo the old quarto. I corrected it therefore,

> *That living thus* (wretch!) I, *and loving ſo*
> *I neither can my love, ne yet my life forgo.*

Wretch, i. e. wretched as I am: *I* is for *ay*: ſo uſed a thouſand times in Shakeſpeare, Johnſon, and our old poets. But I have the authority of the Folio of 1609 for the reading, which I have admitted into the context.

Between the xxxix. and xl. ſtanzas there ſhould have been printed, as I think, ſeveral aſteriſks, as,

* * * *

to ſhow that ſeveral ſtanzas are here omitted. For I am perſuaded myſelf, that Spenſer intended, with ſome few alterations, to introduce thoſe ſtanzas which were printed at the end of the Third Book, deſcribing the happy meeting of Sir Scudamore and Amoret. Read over carefully, St. 17. you will there find fair Amoret under the protection of prince Arthur: and in St. 19, and 20, they are travelling together till they come at length where the troop of falſe friends were ſkirmiſhing, till ſeeing Britomart and Scudamore, *they turned their wrath on thoſe two*, St. 29. The prince at ſome diſtance with Amoret ſeeing this, pricketh forward, and ſeparates them, St. 32. Soon after hearing from Sir Scudamore his diſtreſs and the loſs of his love, St. 39. [The prince points to Amoret at a diſtance, introduces her to Sir Scudamore: he in rapture embraces her—

But the fair lady, overcommen quight
Of huge affliction, did in pleaſure melt,
And in ſweet raviſhment poured out her ſpright:
No word they ſpake, nor earthly thing they felt,
But like two ſenceleſſe ſtocks in long embracement dwelt.

Had ye them ſeen—

Read over the note at the end of B. iii. Canto xii. pag. 578.] The *lewd* Claribell ſeeing theſe endearments between theſe real lovers, and now grown *good*, deſires Sir Scudamore to tell his adventures,

Then good *Sir Claribell him thus beſpake—*

Or the conſtruction may be, *Then Sir Claribell him thus goodly beſpake*—as above, St. 37.

To whom the prince thus goodly *well replied.*

XL.

—*paſt perils well apay.*] *Jucundi acti labores.*

C A N T O X.

I.

TRUE be it ſaid, whatever man it ſaid,
That love with gall and hony doth abound.] How many poets might here be cited? Perhaps he means Plautus, Ciſtell. Act. i. Sc. i. 70.

Gy. *Amat haec mulier.* Si. *Eho! an amare occipere amarum eſt obſecro?*
Gy. *Namque ecaſtor amor et melle et felle eſt fecundiſſimus:*
Guſtu dat dulce, amarum ad ſatietatem uſque oggerit.

The elegant Sappho, with the prettieſt compounded word imaginable, called love γλυκύπικρον, ſweet-bitter, hony and gall: ſweet gall, bitter honey [ſee Haepheſt. pag. 14. and Max. Tyr. diſſert. 24. pag. 29. edit. Lond.] ſo in the poem attributed to Muſaeus,

Ηδη γὰρ γλυκύπικρον ἐδέξατο κέντρον ἐρώτων.

Petrarch tranſlates γλυκύπικρον, *dolce et amaro.*

Voi veder in un cor diletto et tedio
Dolce et amaro?

Del. Triomph. d'Amor. Cap. iii.

Dulce amarumque una nunc miſces mihi.

Plaut. Pſeud. Act i. Sc. i.

τὸ λεγόμενον, πικρῷ γλυκὺ μεμιγμένον. *Ut in proverbio dicitur, amaro dulce permixtum.* Plato in Philebo.

VI.

—*And ſhe whom I behold.*] My Amoret whom I have now in my eye. This paſſage confirms my conjecture above, ſee note C. 9. St. 39.

V.

—*Great mother Venus.*—] *Venus Genetrix.* Julius Caeſar before the battle of Pharſalia vowed a temple to Venus Genetrix: and to this goddeſs (viz. VENERI GENETRICI) the matrons dedicated a Ceſtos, as the following inſcription ſhows.

DIVO. JVLIO
LIB. IVL. EBORA
OB. ILLIVS. INMVN. ET. MVN
LIBERALITEM
EX. D. DD
QVOIVS. DEDICATIONE
VENERI. GENETRICI
CESTVM. MATRONAE
DONVM. TVLERVNT

Compare B. iii. C. 6. St. 40.

VI.

—*fram'd after the Dorick guiſe.*] The Dorick order is the moſt beautiful with the moſt ſimplicity. Hence the poets uſe it in their *poetical* buildings. Milton, i. 714.

—*and* Doric *pillars overlaid*
With golden architrave.

VII.

—ancients *rights.*] So the quarto: but the Folio, *ancient.*

VIII.

On which THIS *ſhield, of many ſought in vaine,*
THE *ſhield of love*] I would read emphatically and δεικτικῶς. THIS *ſhield of love*——

Ibid.

Bleſſed the man that well can uſe HIS *bliſs.*
Whoſe ever be the ſhield, faire Amoret *be* HIS.] ſo the Folios 1609. 1611. 1617. 1679. But the old quarto from which I print, has plainly

THIS *bliſs*: and another old quarto—HIS. I leave it to the reader to chooſe which he likes beſt; as both readings will bear a good interpretation.

IX.

But with my ſpeare upon the ſhield did rap]. Obſerve here a cuſtom, not uſed in all tilts and tourneys, but yet often mentioned in Romance writers. A ſhield was hanged up, on which the adventurous knights rap'd with ſpear or ſword in token of challenge or defiance. See Sidney's Arcad. pag. 57, and 60. The ſame cuſtom is alluded to in B. v. C. 11. St. 22.

Three times as in defiance, there he ſtroke,
And the third time—There forth iſſewd—

XII.

Therein reſembling Janus auncient,
Which hath in charge the ingate of the year.] *which hath*, ſo the quarto and Folio of 1609. But the Folios 1611, 1617, *which had*. *Praeſideo foribus cœli:* Ovid. Faſt. i. 125. And the poet thus addreſſes him, *ibid.* 65.

Jane biceps, anni tacitè labentis origo.

XIII.

And others quite excluded forth did ly
Long languiſhing there in unpittied paine.] The poet has made the flow of the ſecond verſe *languiſhing*, like the excluded lover.

XXI.

For all that nature by her mother wit
Could frame—] This is moſt elegantly tranſlated from Ovid, Met. iii. 158.

—Simulaverat artem
INGENIO *Natura* SUO.

Compare Taſſo xvi. 10.

XXV.

And ſhadie *ſeates*, and SUNDRY *flowring banks.*] Here is a plain corruption, I think, of the context: the printer, has kept all the letters, but one, of the old reading, SUNNY, which the oppoſition and ſenſe requires,

And ſhadie *ſeates, and* ſunny *flowring banks.*

Compare Taſſo, xvi. 9. whom our poet had in view,

APRICHE *collinette*, ombroſe *valli*.

Ibid.

Ne ever for rebuke or blame of any balkt.] Nor ever were diſappointed by any on account of rebuke or blame.

XXVII.

Such were great Hercules and Hylus *deare.*] i. e. Hylas. Spenſer affects a difference of ſpelling.

Ibid.

Stout Theſeus and Perithous his feare.] i. e. his companion and friend: Spelt ſo that the letters may anſwer. Somner, "Feꞃa, Gefeꞃa, "a companion, we ſay a feer in the ſame ſenſe. "Chaucer hath it *fere*."

Ibid.

Myld Titus and Geſippus without pryde.] The reader will know nothing of theſe two friends, unleſs he turns to Boccace Nov. viii. The Tenth Day. The argument of which novel is, that Giſippus became poor, and thought himſelf deſpiſed by his old friend Titus; hence growing weary of life, he gave out he was a murderer. 'But Titus, knowing him, and 'deſiring to ſave the life of his friend, charged 'himſelf with the murder; which the very mur'derer ſeeing, as then he ſtood among the 'multitude, confeſſed the deed. By which 'means all three were ſaved: and Titus gave 'his ſiſter in marriage to Giſippus, with the 'moſt part of his goods and inheritance.' Theſe two friends are mentioned in pag. 257. of ſongs and ſonnets by the earl of Surrey.

O friendſhip flower of flowers, O lively ſprite of lyfe,
O ſacred bond of bliſful peace, the ſtalworth ſtanche of ſtrife.
Scipio with Lelius didſt thou conjoyne in care,
At home, in warres, for weale and wo, with equal faith to fare.
GISIPPUS *eke with* TYTE, *Damon with Pythias;*
And with Menethus ſonne Achill by thee combyned was.

Ibid.

Damon and Pythias whom death could not ſever.] Theſe friends are well known from moderns as well as ancients. See Kuſter's notes on Jamblicus' life of Pythagoras, cap. 33. Valerius Maximus. L. iv. C. 7. Cicero de Offic. and Tuſc. Diſput. pag. 349.

XXXIII.

That ſhe them forced hand to joyne in hand.] He alludes to the doctrines inculcated by the ancient philoſopers, viz. that univerſal concord is eſtabliſhed by particular diſagreements and oppoſite principles. *Tota hujus mundi concordia ex diſcordibus conſtat.* Senec. Quaeſt. Nat. L. vii. C. 27. So Heraclitus according to Ariſt. Ethic. L. viii. C. τὸ ἀντίξουν συμφέρον, καὶ ἐκ τῶν διαφερόντων καλλίστην ἁρμονίαν. See Empedocles in Diog. Laert. vol. i. pag. 538. And the author Περὶ κόσμου. ἴσως δὲ τῶν ἐναντίων ἡ φύσις γλίχεται, κ. λ.

XXXIV.

Concord ſhe cleeped was—] Obſerve the ſuſpence kept up from Stanza 31.

But therein ſate an amiable dame,—

to Stanza xxxiv. *Concord ſhe cleeped was—*

Spenſer has ſeveral beauties of the like kind.

XXXV.

By her the heaven is in his courſe contained,—
Elſe would the waters over-flow the land,
And fire devoure the ayre, and HELL *them quight*;]

Perhaps HELE, i. e. and *cover* them (*viz.* the land and air) quite. *to hele*, or *heile*, is to cover over; to *unhele*, to uncover: hence comes the word *Hellier*, a tiler of a houſe: a word well known in the weſt of England. Anglo-S. helan, *tegere.* Germ. HELEN. P. P. Fol. xxx. *And al the houſes bene* hiled, *i. e.* covered in. Phaer thus tranſlates Virgil, ii. 472. *Sub terrâ quem bruma* tegebat,

That lurking long hath under ground in winter cold
hen HILD.

Spenſer uſes *unhele*, to uncover or diſcover, in L. ii. C. 12. St. 64. and in B. iv. C. 5. St. 10. And *hild*, for contained, or covered: B. iv. C. 11. St. 17.

How can they all in this ſo narrow verſe
Contayned be, and in ſmall compaſſe HILD?

So Chaucer in the Teſt. of Creſ. 400.

The daie paſſid and Phœbus went to reſt,
The cloudis blake orwhelid *all the ſkie.*

Read, *o're helid*, i. e. covered over. Or if we keep the old word, HELL, we muſt interpret it, to pour out: *and* HELL *them quight*, i. e. and pour over them quite: *the waters and the fire would pour themſelves quite over the land and air.* We ſay in the weſt of England *hell it out*, pour it out. *Held, hell, hill, fundere: ab Iſl. hella.* Junius, Edit. Lye.—The reader may either take our interpretation, or eaſy correction, as likes him beſt. With reſpect to the ſentiment, 'tis plainly imitated from Boethius de Conſol. Phil. L. ii.

Quod mundus ſtabili fide
Concordes variat vices
Quod pugnantia ſemina:
Foedus perpetuum tenent—
Hanc rerum ſeriem ligat,
Terras ac pelagus regens,
Et caelo imperitans Amor.
Hic ſi fraena remiſerit
Quicquid nunc amat invicem
Bellum continuo geret.—

Chaucer has tranſlated this paſſage in his Troil. and Creſ. Lib. iii. 1750, *&c.* There is a very fine imitation likewiſe of it, in the Knightes Tale. 2990, *&c.* See note on B. i. C. 9. St. 1. and on B. iv. C. 1. St. 30.

XXXVII.

Into the inmoſt temple—] *The inmoſt temple* is what Cebes in his picture calls νεὼς, *ſacellum.* The Temple itſelf is deſcribed above in St. 29. Our poet is all ancient in his deſcriptions.

Ἡ δ᾽ ἄρα Κύπρον ἵκανε φιλομμειδὴς Ἀφροδίτη,
Ἐς Πάφον· ἔνθαδέ Ϝοι ΤΕΜΕΝΟΣ βωμός τε θυήεις.

Illa vero ad Cyprum pervenit riſum-amans Venus,
In Paphum; ubi illi LUCUS *araque odorata.*

Hom. Od. viii. 362.

Τέμενος (as H. Steph. very well obſerves) ‘*non ſolum agrum ſacrum denotat, ſed delubrum, fanum,* SACELLUM.’ Spenſer ſays *the inmoſt temple.* And Virgil tranſlates τέμενος *templum*; for he plainly had his old friend Homer in view,

Ipſa Paphon ſublimis abit, ſedeſque reviſit
Laeta ſuas; ubi templum *illi, centumque Sabaeo*
Ture calent arae, ſertiſque recentibus halant.

Æn. i. 415.

XXXVIII.

For all the prieſts were damzels in ſoft linnen dight.] Here are two things obſervable: the prieſts of Venus were damzells, and they were dreſſed in linen. So Hero, in the poem aſcribed to Muſæus, was a prieſteſs of Venus, ver. 30. See how Leander addreſſes her, ver. 141, *&c.* juſt in the ſame manner, as Sir Scudamore addreſſes Amoret, in St. 54. We have ſeveral ancient inſcriptions which mention prieſteſſes of Venus. Gruter, p. 318.

SONTIAE
SACERDOTI. VENERIS
EX. TESTAMENTO.

Reineſius, p. 47.

FAVSTAE. VERISSIMAE.
SACERDOTI. VENERIS.
&c &c.

So likewiſe the inſcription explained by Patinus, in honour of Ulpia Marcellina chief prieſteſs of the celeſtial Venus:

ΟΥΛΠΙΑ ΜΑΡΚΕΛΛΕΙΝΑ ΟΥΛ—Θ—
ΑΡΧΙΕΡΕΙΑ
ΑΦΡΟΔΙΤΗΣ ΟΥΡΑΝΙΑΣ

i. e. *Ulpia Marcellina, Ulpiae filia, ſacerdos ſumma Veneris Caeleſtis.*

Spenſer ſays they were *in ſoft linnen dight*: for as the Grecian Venus was the ſame as the Ægyptian Iſis, thoſe who attended on the ſacred rites of this goddeſs were dreſſed *in linnen*, the favourite dreſs of Iſis.

Neu fuge linigerae *Memphitica templa juvencae.*

Ov. Art. Am. i. 77.

XXXIX.

Right in the midſt the goddeſſe ſelfe did ſtand] The image of the deity was placed in the middle of the temple, as the moſt honourable, and the moſt conſpicuous place.

IN MEDIO *mihi Caeſar erit, templumque tenebit.*
Virg. G. iii. 16.

XL.

But covered with a ſlender veile afore;] *Venus velatâ ſpecie*. Plin. Nat. Hiſt. L. xxxvi. C. 5. The Ægyptian Iſis was the Grecian Venus: and Plutarch tells us in his Iſis and Oſiris, that on the baſe of the ſtatue of Minerva at Sais (whom likewiſe they looked on to be the ſame, as Iſis) was ingraven this inſcription, *I am every thing that was, is, and ſhall be: and my veil no mortal yet has uncovered*. It ſeems to me that Spenſer had this inſcription, and this myſterious goddeſs Iſis, in view; who allegorically repreſented the firſt matter; τὸ τῆς φύσεως θῆλυ, *the feminine of nature*: τιθηνὴ ϗ πανδεχὴς, *the nurſe of all things, and receiver of all forms*. See Plutarch's Iſis and Oſiris.

XLI.

But for, they ſay, ſhe hath both kinds in one,
Both male and female,—] So Catullus of Venus, Epigr. lxix.

Nam mihi quam dederit DUPLEX Amathuſia *curam.*

Duplex, i. e. of both kinds, both male and female; as Spenſer tranſlates it. See Meurſius' Cyprus, Lib. i. C. 8. and Voſſius on the above cited paſſage of Catullus. Or perhaps he had Macrobius in view, who commenting on that well known verſe of Virgil, *Deſcendo ac ducente deo*—and on the verſe of the poet Calvus, *Pollentemque deum Venerem*—adds, '*Signum etiam ejus* '[Veneris] *eſt Cypri barbatum, corpore et veſte* '*muliebri, cum ſceptro ac ſtaturâ virili; et putant* '*eandem* MAREM AC FEMINAM *eſſe*.' [In tranſcribing this paſſage of Macrobius, I have made ſome little alteration, for my Edition reads, *barbatum corpore, ſed veſte muliebri cum* ſceptro, &c.] Venus in this double capacity, as male and female, was named Ερμαφρόδιτος. Ανδρογύνος. See Heſych. in Αφρόδιτος, with the notes of the late Editor. Hence Spenſer below, in St. 47. calls Venus, *Great* God *of men and women.* [The following inſcription ſeems an addreſs to Iſis or Venus, in this double nature.

SIVE. DEO
SIVE. DEAE
C. TER. DEXTER
EX. VOTO
POSVIT.

XLII.

And all about her necke and ſhoulders flew
A flocke of little Loves, and Sports, and Joyes,] *Loves, Sports, Joyes,* are perſons, little deities, attending Venus,

Sive tu mavis, Erycina ridens,
Quam Jocus *circumvolat et Cupido.*
Hor. L. i. Ode 2.

XLIV.

Great Venus, queene of beautie—] Dryden in the Knightes Tale, tranſlated from Chaucer (where Palamon makes his prayer to Venus) had certainly in his eye this whole paſſage of Spenſer now before us, as well as thoſe well known verſes of Lucretius. Compare Berni, Orl. Innam. L. ii. C. 1. St. 2, 3.

XLV.

Then doth the daedale earth—] See note on the Introduct. B. iii. St. 2.

Ibid.

Firſt *doe the merry birds, thy prety pages,*
Privily pricked with thy luſtfull powres,
Chirpe loud to thee out of their leavy cages,
And thee their mother call to coole their kindly rages.]

Aëriae primùm *volucres te, diva, tuumque*
Significant initum perculſae corda tua vi.
Lucret. i. 12.

Pricked is Chaucer's word, who perhaps had Lucretius too in view,

And ſmale foulis makin melodye—
So prickith *them nature in ther corage.*
Prolog. ver. 11.

Pricketh them in their corage, i. e. in their hearts: *perculſae*, ſeu, *percuſſae corda.*——Their leavy cages, *frundiferas domos*, Lucret. i. 19.—*their kindly rages*, i. e. their natural luſt. rage *verbum eſt obſcenum apud Chaucerum noſtrum*; *unde* ragerie.

XLVI.

Then *doe the ſalvage beaſts*—] Inde *ferae pecudes*, &c. ver. 14. Compare Virgil, G. iii. 242, &c. whom Spenſer has likewiſe in his eye.

So all things elſe that nouriſh vitall blood
Soone as with fury—

Omne adeo genus in terris hominumque ferarumque
In furias *ignemque ruunt*—

He ſays,

In generation *ſeeke to quench their inward fire.*

Efficis ut cupidè generatim *ſaecla propagent.*
Lucretius, i. 21.

Generatim, i. e. *per ſingula genera*; κατὰ τὸ ἴδιον ἑκάστου γένος. Not as Spenſer ſays, *in generation*:

but perhaps he had not here Lucretius in view, but Virgil.

XLVIII.

But I with murmure ſoft,—] He ſeems to allude to what Pauſanias tells us, namely, that the Athenians dedicated a temple to Love and to Venus the whiſperer: and thoſe who offered up their devotions to the fair goddeſs whiſpered in the ear of the ſtatue their ſecret petitions.

LV.

At ſight thereof ſhe was with terror *queld,*] i. e. religious awe. Our poet is antique in his expreſſions.

—*Multoſque* metu *ſervata per annos.*
Virg. vii. 60.

i. e. With terror; with religious awe; τῇ δεισιδαιμονίᾳ.

Atque metus omnes, *et inexorabile fatum,*
Subjecit pedibus— Virg. G. ii. 490.

i. e. All religious terrors.

Ibid.

Like warie hynd within the weedie ſoyle,] So all the books: But I would rather read *weary*: for the meaning is, I held her hand faſt and engaged, as faſt as the weary hynd, hunted and run down, is entangled in the high and weedie ſoyl, by which means ſhe cannot eſcape the hunter; ſo Amoret could not diſengage herſelf from me.

LVI.

Whom when I ſaw with amiable grace
To laugh at me, and favour my pretence,] So the quarto; but I corrected from the folio of 1609.

To laugh on me,—

The image ſmiles on Scudamore; intimating ſhe favoured his pretences. 'Tis frequently mentioned by hiſtorians as well as poets, that the idols by ſome mark or other favoured or refuſed the prayers of their votaries.

Viſa dea eſt moviſſe ſuas (et moverat) aras;
Et templi patuere fores— Ov. Met. ix. 780.

CANTO XI.

I.

BUT ah for pittie!] So he begins his 2d Eclogue,

Ah for pittie! *will ranke winters rage*—

He returns to Florimel whom he left Proteus' priſoner (B. iii. C. 8. St. 43.) *in ſad thraldomes chayne. In bands of love*, means her love to Marinell.

IV.

Old Styx the grandame of the gods—] Styx, according to Hyginus, was daughter of Night and Erebus. Boccace calls her, *Deorum nutrix et hoſpita.*

VI.

At laſt to Tryphon—] See note on B. iii. C. 4. St. 44.

VIII.

In honour of the ſpouſalls, which then were
Betwixt the Medway and the Thames agreed.] When Cambden was a young man he wrote the Bridale of the Iſis and Tame, and frequently cites this his juvenile poem in his Britannia: ſee an alluſion to this Bridale in Drayton's Polyolbion, Canto xv. When Spenſer came firſt from the North and viſited his noble friend Sir P. Sidney at Pens-hurſt, he there, well acquainted with the Medway, perhaps wrote, by way of imitation and friendly rivalſhip of Cambden's poem, the Bridale of the Medway and Thames: this poem he afterwards work'd into his Faery Queen; and it is the very Epiſode, which now we have under conſideration.

Ibid.

Long had the Thames, as we in RECORDS *reed,*—] What *records* theſe are, ſee in a note on B. iii. C. 2. St. 18. and ſee below St. 10.

IX.

To which they all repayr'd, both moſt and leaſt,] See *moſt* in the Gloſſary.

Ibid.

All which, not if an hundred tongues to tell,
And hundred *mouthes, and voice of braſſe I had,*] None of the books read,

An hundred *mouthes and voice*—

Vatibus hic mos eſt centum tibi poſcere voces,
Centum ora, et linguas optare in carmina centum.
Perſ. v. 1.

As a proof of what Perſius here advances, ſee Ho-

Homer Il. ϛ' 488. Virg. G. ii. 43. Æn. vi. 625. Taſſo ix. 92.

XI.

—with her own ſilver *haire.*] Silver is peculiar to the goddeſſes of the ſeas and rivers; *gold*, to the nymphs of the ſky or earth: the former from analogy of the tranſparent and ſilver ſtreams, have not only ſilver hair, but *ſilver feet*, ſo Homer of Thetis, Il. ά 538. Ἀργυρόπεζα Θέτις, *argenteos pedes habens Thetis.* Milton in his Maſk, as I formerly mentioned in critical obſervations on Shakeſpeare, had this epithet in view,

By Thetis tinſel-ſlipper'd feet.

Spenſer more literally tranſlates Homer's epithet juſt below St. 47, ſpeaking of the river Medua,

Under the which her feet appeared plaine
Her ſilver feet.

So the elegant Parnel complimenting Mr. Pope on his Windſor Foreſt,

Ovid himſelf might wiſh to ſing the dame,
Whom Windſor Foreſt ſees a gliding ſtream
On ſilver feet.

Silver refined is pure and bright, and by an eaſy metaphor, applied to fountains and rivulets,

Fons erat illimis nitidis argenteus *undis.*
Ov. Met. iii. 407.

a gentle flud
His ſilver waves *did ſoftly tumble down.*
B. vi. C. 10. St. 7.

XII.

Firſt the ſea-gods, which to themſelves do clame
The powre to RULE *the billowes, and the waves*
to TAME.] *To rule the billowes, and to tame the waves*, is the ſame thing: I believe here is a falſe print, and that our poet wrote, as the oppoſition requires,

The powre to RAISE *the billowes, and the waves*
to TAME.

Spenſer is claſſical in his expreſſions.

Quo non arbiter Adriae
Major, TOLLERE *ſeu* PONERE *vult freta.*
Hor. L. i. Od. 3.

Et MULCERE *dedit fluctus, et* TOLLERE *vento.*
Virg. Æn. i. 70.

Ἠμὲν ΠΑΥΕΜΕΝΑΙ, ἠδ' ΟΡΝΥΜΕΝ ὅν κ' ἐθέλῃσι.
Hom. Od. κ' 22.

So above, St. 11.

That rules the ſeas, and makes them RISE *or* FALL.

And below, St. 52.

To RULE *his tides, and ſurges to* UP-RERE.

XIII.

Phorcys the father of that fatal brood
By whom thoſe old heroes wonne ſuch fame.] Phorcus was father of the Graeae, the Gorgons, the Dragon of the Heſperides, &c. and the old heroes, who won ſuch fame from the conqueſt of that fatal brood, were Perſeus who ſlew Meduſa, Hercules who ſlew the Dragon of the Heſperides, Ulyſſes who put out the eye of Polyphemus, ſon of Thooſa, daughter of Phorcus, &c. Compare this catalogue with the ſong of the ſea nymphs in praiſe of Neptune in Drayton's Polyolb. Song xx. pag. 14. 15.

Ibid.

And tragicke Inoes ſonne, the which became
A god of ſeas through his mad mothers blame,
Now hight Palemon, and is ſaylers frend.] Palaemon was the ſon of Athamas and *Ino*, he was called Melicerta, but took this new name (Palaemon) according to the rites of deification, when his *mad mother* flinging him and herſelf into the ſea were deified. But how was the *mother* to *blame?* For Juno made Athamas, the father of Palaemon, mad; in his mad fits he murdered one of his children, and the other, together with the mother, forced down a precipice into the ſea, where both were drowned, and both became deities of the ſea. See B. v. C. 8. St. 47. and Ov. Faſt. v. 541. Met. iv. 541. Athamas the *mad father*: ſo Ov. Faſt. vi. 489. *Hinc agitur furiis Athamas.* And Met. iv. 511. *Aeolides furibundus.* The poor frightened mother diſtracted by her huſband's cruelties, was not to be BLAMED but *pitied.*

Huc venit inſanis *natum complexa lacertis*
Et ſecum è celſo mittit in alta jugo.
Ov. Faſt. vi. 497.

Tum denique concita mater,
Seu dolor hoc fecit, ſeu ſparſi cauſa veneni,
Exululat, paſſiſque fugit male-ſana *capillis.*
Ov. Met. iv. 520.

However none of the books have the reading, which I looked for,

The which became
A god of ſeas through his mad fathers blame.

Tragick Ino, as Horace *flebilis Ino.* The other verſe,

Now hight Palaemon, and is *ſaylers friend.*

ſeems better thus, if we had the authority of books,

Now hight Palaemon and the *ſaylers friend.*

Ibid.

Great Brontes and Aſtreus that did ſhame
Himſelf with inceſt of his kin unkend.] Brontes

was the ſon of Neptune, and one of the Cyclopes. Aſtraeus (as Leo Byzantius tells the ſtory) unknowingly *unkend*, defiled his ſiſter Alcippe, and afterwards for grief drowned himſelf. See Natales Comes, L. ii. C. 8. 'Tis to be obſerved that tyrants, oppreſſors, robbers, &c. and thoſe who were too bad to be imagined the ſons of men, were ſaid to be born of the ocean. *Ferociſſimos, et immanes, et alienos ab omni humanitate, tanquam è marigenitos, Neptuni filios dixerunt.* Aul. Gellius. To theſe let there be added heroes of unknown birth and founders of kingdoms; and who can doubt but Neptune's ſons were numberleſs? See Natales Comes, Lib. ii. C. 8. Boccace, Hyginus, Apollodorus, &c. who will inform the reader more particularly, if he wants to know any thing of theſe perſons here mentioned.

XIV.

And faire Euphoemus that upon them go'th
As on the ground—] Euphemus was the ſon of Neptune, and one of the Argonauts: he was ſo wonderfully ſwiſt as to run upon the waters without wetting his feet. Hygin. Fab. xiv. Pindar mentions him Πυθ δ′ and the ſcholiaſt. I have been the more particular on this wight, to take notice of a pleaſant miſtake, occaſioned by a falſe reading in Apollonius Rhodius, which however is rectified in the notes. Polyphemus the ſon of Elatus was in the Argonautick expedition, Πολύφημος Ειλατίδης, i. 40. Not Polyphemus the one-eyed monſter, but that gentle Polyphemus, whoſe acquaintance Neſtor boaſts of, and calls him, ἀντίθεον Πολύφημον, Il. ά. 264. After Apollonius has mentioned Polyphemus, he comes in order to Euphemus, who left Taenarus to join this noble crew,

> Τάιναρον αὖτ᾽ ἐπὶ τοῖσι λιπὼν Ἔυφημος ἵκανε.

But inſtead of Ἔυφημος, the copyer having in his mind Πολύφημος, mentioned in verſe 40. repeats his name over again. The editor of Apollonius ſaw this, and has corrected the blunder both in his verſion and notes. But Cowley careleſly reading this paſſage of Apollonius, wonders at this hyperbolical account of ſuch a monſter as Polyphemus, whom 'one would believe ſhould rather ſink the 'earth at every tread, than run over the ſea 'with dry feet.' See his notes on the third Book of Davideis.

> Κεῖνος ἀνὴρ ϗ πόντυ ἐπὶ γλαυκοῖο θέεσκεν
> Οἴδματος, ὐδὲ θοὺς βάπτεν πόδας, ἀλλ᾽ ὅσον ἄκροις
> Ἴχνεσι τεγγόμενος διερῇ πεφόρητο κελεύθῳ.

Theſe verſes Cowley cites and applies them to the monſter Polypheme: ſo does likewiſe the writer of the notes on Homer's Odyſſey, Book ix. 'If Polypheme had really this 'quality of running upon the waves, he might 'have deſtroyed Ulyſſes without throwing 'this mountain: but Apollonius is undoubtedly guilty of an abſurdity, and one 'might rather believe that he would ſink the 'earth at every ſtep, than run upon the waters with ſuch lightneſs as not to wet his feet.' This latter note-writer copyed Cowley's miſtakes: and this is no unuſual thing, as I could ſhow in many inſtances: but this inſtance now before me comes in ſo very pertinent, that I could not well paſs it over unnoticed.

XIV.

And ſad *Aſopus*—] Theſe epithets ſhould be peculiar and proper; and if the reader will turn to the mythological writers, ſuch as Apollodorus, Hyginus, &c. or Boccace, Natales Comes, &c. he will find, perhaps Spenſer's reaſons for characterizing theſe river-gods, giants, founders of kingdoms, &c. He calls him *ſad Aſopus* becauſe Jupiter carried away, and deflowered his daughter Aegina (ſee B. iii. C. 11. St. 35.) and when he endeavoured to regain her, Jupiter ſtruck him with thunder. See the ſcholiaſt of Apollonius, i. 117. and Callimachus, in Del. v. 78.

XV.

Ancient Ogyges—] This is learnedly expreſſed; things ancient were called Ogygia. Heſychius, ὠγύγια. ἀρχαῖα.

XVI.

For Albion—
Out of his Albion did on dry-foot pas] Britain was ſaid originally to have been joined to Gaul. Albion was a ſon of Neptune, and contended with Hercules: this ſtory is mentioned by Pomponius Mela, and Diodorus Siculus. But the ſtory here alluded to is taken from Britiſh Chroniclers (liars of a ſecond rate) The reader may ſee it in Holinſhed's hiſtory of England, B. i. C. 3.

XVII.

But what do I their names ſeeke to reherſe
Which all the world—
—and in ſmall compaſſe bild.] *Hild*, from Anglo-S. *helen*, to cover: or from *hill*, to pour out. See note on B. iv. C. 10. St. 35. *in ſmall compaſs hild*, i. e. contain'd, cover'd, or pourd out in a ſmall compaſs. I believe he had in view a paſſage of Heſiod, who after mentioning the progeny of Neptune, and the names of the rivers, adds,

τῶν ὄνομ' ἀργαλέον πάντων βροτὸν ἄνδρα ἐνισπεῖν.

Quorum nomina res omnium difficilis 'eſt mortalem prologui. Heſ. Θεογ. 369.

So Homer before he recites the catalogue of his Heroes,

Πληθὺν δ' ȣ̓κ ἂν ἐγὼ μυθήσομαι.

Il. β'. 448.

How can they all be contained or *bild* in this ſo narrow verſe and compaſs?

Non ego cuncta meis amplecti verſibus opto.

Virg. G. ii. 40.

Ibid.

And know the moniments of paſſed times.] So the old quarto and folios. But the rhimes direct to the true reading. The copy was ſent blotted and interlined to the printer.

XVIII.

Next came the aged Ocean and his dame
Old Tethys—] See Homer Il. ξ'. 201. and Heſiod, Θεογ.

Ibid.

Of all which Nereus th' eldeſt and the beſt—] So he is characterized by Heſiod, Θεογ. ver. 135.

ȣ̓δὲ θεμίστων
Λήθεται, ἀλλὰ δίκαια ϗ ἤπια δήνεα οἶδεν.

nec juris et aequi
Obliviſcitur, ſed juſta eſt moderata judicia novit.

'Twas plainly from the juſt and good character of Nereus, that Horace, L. i. Od. 15. introduces him angry for the perfidious behaviour of Paris to Menelaus in running away with *the faire Tindarid laſſe, Pulcherrima Tyndaridarum*; and makes him foretel the fate of Troy.

XX.

The fertile Nile, which creatures new doth frame.] viz. after its inundation. See note on B. iii. C. 6. St. 8.

Ibid.

Long Rhodonus, whoſe ſourſe ſprings from the ſky.] *Long*, becauſe riſing from the Alps, he runs through France and empties himſelf into the Tyrrhene ſeas: *whoſe ſource ſprings from the ſky*, i. e. from the ſnow and rains, which fall from the ſky on the Alpine hills.

XXI.

Ooraxes feared for great Cyrus fate.] ὁ Ἀράξης Ὠράξης, *Ooraxes:* ſo Spenſer in his own edition: 'tis ſpelt *Oraxes* in the folios. He had, I believe, his eye on Tibullus ad Meſſal.

Nec quà regna vago Tomyris finivit Araxe,

Cyrus paſſed this river, but never repaſſed it again, being ſlain by Thomyris: hence feared for the ill ſucceſs and ill fate of Cyrus.

Ibid.

Of that huge river—of warlike Amazons---] See Cambden's hiſtory, fol. edit. pag. 500. Sir W. Raleigh gave an account of this river, and of the Amazons, when he returned home. See his Hiſtory of the World, B. iv. C. 2. St. 15.

XXIII.

---*That was Arion* crownd.] Arion put on his *crown*, when he jump'd into the ſea to avoid the mercileſs mariners: i. e. he dreſs'd himſelf in his proper habit as a muſician with his robe and crown.

Capit ille coronam,
Quae poſſit crines, Phoebe, decere tuas.

Ovid. Faſt. ii. 105.

XXVIII.

Like as the mother of the gods---] Compare Lucret. ii. 609. and Virgil vi. 784.

XXXIV.

The Cle, the Were, the GAUNT, *the Sture, the Rowne.*] *The* GRANT or Cam.

XXXV.

And after him the fatal *Welland went,*
That if old ſawes *prove true*---] *Fatal*, i. e. appointed by the Fates to ſome end or purpoſe. So Ovid, Met. xv. 54. FATALIA *fluminis ora.* This paſſage has been explained by Anthony Wood, Hiſtor. et Antiq. Oxon. p. 165. old saws. *Merlini nempe vaticinium, qui ſic ante ſaecula complura praedixerat.*

Doctrinæ ſtudium, quod nunc viget ad vada boum [i. e. Oxen-ford]
Tompore venturo celebrabitur ad vada Saxi. [i. e. ſtean-foꞃd]

quod ſignificat Stoneford i. e. *vadum Saxi.* ---But this is a trite ſubject. See Cambd. Brit. p. 555. and Drayton's Polyolb. p. 123. with Selden's notes: or Selden's works Vol. iii. p. 1784. Compare B. ii. C. 10. St. 26.

XXXVI.

Next theſe came Tyne, along whoſe ſtony bancke
That Romaine monarch built a brazen *wall.*] Meaning the famous Picts wall, called by the Britons *Gual-Sever*, or *Mur-Sever*: i. e. the wall of Severus, built acroſs the iſland from Solway Frith to Tinmouth. Concerning this famous wall, if the reader wants any farther knowledge, I refer him to the late edition of Cambden's Britan. pag. 1043, and

to Gordon's Itinerarium Septentrionale.—*Brazen* in the poetick ſtile, means firm and ſtrong; and ſo Homer often uſes it: in the ſame ſenſe Æolus' iſland was ſurrounded with *walls of braſs*. Odyſſ. x. 4. Both Homer and Spenſer call the heavens *brazen*, from their firmneſs and ſtability.

XXXIX.

And following Dee, which Britons long ygone Did call DIVINE---] 'Tis called *Gods water* and *divine water*. See Cambden, pag. 664. Milton calls it, *ancient hallowed Dee*. And in his Lycidas,

Nor yet where Deva ſpreads her wizard ſtream.

which expreſſion Milton had I believe from Drayton: ſee his Polyolbion, pag. 173. Dee had its name *Divine* perhaps from the Romans, among whom rivers were ſacred, and received often divine honours. Hence thoſe epithets *Fons Sacer*, *Fluvii divini*, &c. both in their poets, and in their inſcriptions.

FONTIBVS
DIVINIS
SACR
M. ANTONIVS
SP. F. SILPHON
V. S. L. M.

And in Gruter, pag. xciv. 6.

FONTI. DIVI
NO. ARAM
L. POSTVMIVS. SA
TVLIVS. EX. VOTO
D. D. V.

XLI.

And Mulla mine, whoſe waves I whilom taught to weep.] It would have appeared ſtrange if Spenſer had forgotten the Iriſh rivers: he was now ſettled in Ireland, in Kilcolman, and through his territories ran the river Mulla, whom he immortalizes in his verſes. Compare B. 7. C. 6. St. 40, &c. See likewiſe Colin Clouts Come Home Again.

XLII.

And there the three renowmed brethren were---] So this verſe ſhould have been printed. To underſtand this deſcription the reader ſhould conſult Cambden, pag. 1353. Thoſe whom Spenſer calls *three fair ſons*, are in Cambden called *The three ſiſters*: but a poetical metamorphoſis allows this change.

XLIII.

whoſe waters gray
By fair Kilkenny and Roſſeponte boord.] *boord by*, i. e. run ſportingly by.

whoſe murmuring wave did play
Emongſt the puny ſtones.
B. ii. C. 5. St. 30.

Phrygiis Mæandros in arvis LUDIT.—
Ovid. Met. viii. 162.

XLIV.

---*The wide embayed Mayre.*] Remarkable for its bays. See Cambden, pag. 1335.

XLVI.

---*which do the morne* adore.] 'Tis uſual for Spenſer, the more eaſily to bring in his jingling rhimes, to omitt a letter, by a rhetorical figure. This I ſhall prove by many inſtances. *Adore*, is for *Adorne*. So in B. v. C. 2. St. 26.

And eke her feete, thoſe feet of Silver try.
For *try'd*.

Her heart for rage did grate, and teeth did grin.
For *grind*. B. v. C. 4. St. 37.

Then all the reſt into their coches clim.
For *climb*. B. iii. C. 4. St. 42.

His ſoul deſcended down into the Stygian reame.
For *realme*. B. iv. C. 8. St. 45.

She claim'd that to herſelfe, as ladies det.
For *debt*. B. iv. C. 1. St. 12.

With upſtart haire and ſtaring eyes diſmay.
For *diſmayd*. B. iii. C. 10. St. 54.

The whiles at him ſo dreadfully he drive.
That ſeemd a marble rocke aſunder could have rive.
For *drives* and *riven*. B. v. C. 11. St. 5.

So forth he drew much gold and toward him it drive B. vi. C. 9. St. 32.
For *drives*. So *drive* for *drives*, in B. iii. C. 4. St. 37.

And rends her golden locks, and ſnowy breaſts embrew. B. vi. C. 8. St. 40.
For *embrews*.

Had he not ſtouped ſo, he ſhould have cloved bee.
For *been*. B. i. C. 5. St. 12.

Yet had the body not diſmembred bee.
For *been*. B. iv. C. 3. St. 21.

Doth noble courage ſhew with curteous manners met.
B. vi. C. 3. St. 1.
For *meet*, ſuitable, convenient. So *thro* for *throe*, i. e. agony, B. iv. C. 12. St. 17.

XLVII.

On her two pretty handmaides—] See Drayton's Polyolb. pag. 285.

XLVIII.

XLVIII.

And after theſe the ſea-nymphs---] To add to the ſolemnity of this bridale, there came in proceſſion the daughters of Nereus and Doris, called from their father Nereïdes: whoſe names are cited in Homer, Il. σ΄. 38. Virg. G. iv. 336. Heſiod, Θεογ. 240. And by the mythologiſts Apollodorus, Hyginus, Boccace, Natales Comes, &c. I ſhall here mention ſome few names in order to correct not to explain: *Sweete Endore,* Heſ. 244. Ἐυδώρη, from ἒυ *bene* and δωροῦμαι *largior. Eudora:* It ſeems a falſe print in Spenſer.—*light Doto,* Heſ. 248. Δωτώ. Apollodorus, Δότω, for Δωτώ.—*White-hand Eunica,* Heſiod, 247. Ευνείκη [lege Ευνίκη] ῥοδόπηχυς, *Eunice roſeis-lacertis prædita.*—*Sweete Melite,* Heſ. 246. Μελίτη χαρίεσσα, *Melite gratioſa.* Apollodorus, Μιλίη, for Μελίτη.—Neither *Phao* nor *Poris* are mentioned as Nereids in any of the poets or mythologiſts, as far as I can find.---*Wondred Agave,* Heſ. 246. Αγαυή.

And Panopæ and wiſe Protomedæa.

I have printed it *Panopæ'* the laſt ſyllable being cut off, or melted into the following word, as mentioned in the notes in pag. 372. where ſeveral inſtances are given. Heſiod, 249. Πρωτομέδεια, *Protomedea.* Apollodorus, Πρωτομέδουσα, for Πρωτομέδεια—*Eione well in age.* Heſ. 255. Ηϊόνη. *Natales Comes, Eione.* Apollodorus, Ιόνη, for Ηϊόνη.

And ſeeming ſtill to ſmile Glauconome,

Heſ. 256. Γλαυκονόμη φιλομμειδής. Apollodorus, Γλαυκοθόη, for Γλαυκονόμη.—

And ſhe that hight of many beaſtes Polynome,

Spenſer ſays this in alluſion to her Greek name, Πουλυνόμη, Heſiod, 258- Apollodorus, Πολυνόη for Πολυνόμη.—And *Nemertea,*—Heſiod, 262. Νημερτὴς, for Νημερτής. Apollodorus, Νεόμηρις, for Νημερτὶς. Homer, Il. σ. 46. Νημέρτης τε ϗ Αψευδὴς——I read, Νημερτίς τε ϗ Αψευδὶς.

LII.

And yet beſide three thouſand more there were
Of th' Oceans ſeede, BUT Joves and Phoebus kinde.] perhaps,

—BOTH Joves and Phoebus' kinde.

i. e. of the kindred both of Jupiter and Apollo.

CANTO XII.

O WHAT an endleſſe worke---] He repeats over again what he ſaid in the concluding ſtanza of the laſt book; that it may dwell on the readers mind what an endleſs work he has taken in hand. And this repetition is after the great maſter of antiquity. See note on B. vi. C. 6 St. 4.

III.

Among the reſt was faire Cymodoce] So ſhe is called in B. iv. C. 11. St. 53. But *Cymoent,* in B. iii. C. 4. St. 19. Spenſer, like the Greek and Latin poets, often varies in the termination of his proper names. The Latins ſay Geryo and Geryones; Scipio and Scipiades, &c.

IV.

But for he was halfe mortall, being bred
Of mortall fire, though of immortall wombe,
He might not with immortall food be fed,
Ne with th' eternal gods to bancket come.] As I look upon Marinell covertly to mean Lord Howard, Lord High Admiral of England (whom our poet addreſſes in a copy of verſes ſent with his Fairy Queen) ſo this paſſage ſeems to hint that the Lord High Admiral was on his mother's ſide, deſcended of the royal family; on his father's *being bred of meer mortal fire,* he had no right to royal dignities.

V.

Complaind her carefull grieffe.] *doluit ſuos dolores.*

VII.

Yet loe the ſeas *I ſee by often beating*
Doe *pearce the rockes, and hardeſt marble* WEARES.] If this reading is true, the conſtruction is, *and hardeſt marble weares* itſelf, or is worn away. But an eaſy alteration makes the conſtruction eaſier,

Yet loe the ſea———
Does *pearce the rockes, and hardeſt marble* weares.

As in Spenſer the verſe requires that I write *Sea* for *Seas*; ſo in Milton's Samſon Agoniſtes, where a ſimilar thought occurs, the repetition and turn of the verſe require we ſhould read *Seas* for *Sea:*

I ſee thou art implacable, more deaf
To prayers than winds and ſeas, yet winds to ſeas
Are reconciled at length, and ſea [read *ſeas*] *to ſhore.*

—ὡς δὲ πέτρος, ἢ θαλάσσιος
Κλύδων, ἀκούει νουθετουμένη φίλων.

Eur. Med. 28.

—Scopulis ſurdior Icari
Voces audit, adhuc integer.

Hor. L. iii. Od. 7.

IX.

If any gods at all
Have care of right, or ruth of wretches wrong.] Virg. ii. 535.

Dii, ſi qua eſt cœlo pietas, quæ talia curat.

Ibid.

Then let me die, and end my DAIES *attone.*] I believe he wrote, as the ſenſe requires,

Then let me die, and end my WOES *attone.*

X.

And if he ſhall—] the folio, *ſhould.*

XIII.

Thus whilſt his ſtony heart was toucht with tender ruth,
And mighty courage ſomething mollifyde] Thus is this verſe, beyond its due meaſure, printed in the folios, which I have reformed from the more authentick edition, the old quarto.

XVII.

Like as an hynde, whoſe calfe is falne unwares
Into ſome pit, where ſhe him hears complaine,
An hundred times about the pit-ſide fares
Right ſorrowfully mourning her bereaved cares.] Spenſer does not ſay (becauſe poetical elegance would not allow him) *Like as a cow whoſe calfe*-- However he imitates Ovid. Faſt. iv. 459.

Ut vitulo mugit ſua mater ab ubere rapto;
Et quærit fœtus per nemus omne ſuos.

Compare Statius, Theb. vi. 186. Lucretius, ii. 352.

XX.

That nothing like himſelf he ſeem'd in ſight.] Compare with Chaucer, Knightes Tale. 1365, &c.

XXIII.

So back he came unto HER *patient.*] *Unto* HIS *patient*, viz. Marinell.

XXXI.

—the which by fortune came
Upon your ſeas he claim'd as propertie:
And yet nor *his, nor is in equite.*] So the old quarto, and folios, 1609, 1611, 1617. But the folio 1679, *And yet not his*, &c. The following reading and pointing would make the conſtruction eaſier,

—the which by fortune came
Upon your ſeas he claym'd; in propertie
And yet nor his, nor his in equitie.

XXXIII.

—ſore *beſtad.*] Wrongly printed for *ſore.*

XXXIV.

As withered weed through cruell winters tine,
That feels the warmth of ſunny beames reflection,
Liftes up his head that did before decline,
And gins to ſpread his leafe before the fair ſunſhine.] *Winter's tine,* or *teen* is Chaucer's expreſſion. See note on B. iv. C. 3. St. 23. This ſimile is common among the poets; and very near the ſame as in B. v. C. 12. St. 13.

Like as a tender roſe in open plaine
That with untimely drought nigh withered was
And hung the head, ſoone as few drops of raine
Thereon diſtill———
Gins to look up———

Compare Arioſto, xxiii. 67, and xxxii. 108. Taſſo, xviii. 16. Dante Inferno. Canto ii.

Quale i fioretti dal notturno gielo,
Chinati e chiuſi, poi che'l ſol gl' imbianca,
Si drizzan tutti aperti in loro ſtelo.

Mens redit, et vigor igneſcit; velut herba reſurgit,
Cum levis arentem recreat imber humum.

Buchan. Epigr. Lib. i,

Ut cum ſole malo, triſtique roſaria pallent
Uſta noto, ſi clara dies, zephyrique refecit
Aura polum, redit omnis honos, emiſſaque lucent
Germina, & informes ornat ſua gloria virgas.

Statius, vii. 223.

XXXV.

Which to another place I leave to be perfected.] See B. v. C. 3. St. 1.

Notwithſtanding the action of the Fairy Queen is ſimple and uniform:—for what is the action of this poem, but the Briton Prince, ſeeking Gloriana, whom he ſaw in a viſion? and what is the completion of the action, but his finding whom he ſought? yet the ſeveral ſubſervient characters, plots, intrigues, tales, combats, tilts and tournaments, with the like apparatus of Romances, make the ſtory in all its circumſtances very extenſive and complicated; reſembling ſome ancient and magnificent pile of Gothic architecture, which the eye cannot comprehend in one full view. Therefore to avoid confuſion, 'tis requiſite that the poet ſhould ever and anon (in the vulgar phraſe) wind up his bottoms; his underplots and intrigues ſhould be unravelled from probable conſequences; and what belongs to the main action, and more eſſential parts of the poem, ſhould, as in a well conducted drama, be reſerved for the laſt act. In this reſpect our poet proceeds with great art and conduct; he clears the way for you, whilſt you are getting nearer, in order that you might have a compleat and juſt view of his poetical building. And in this ivth Book many are the diſtreſſes, and many the intrigues, which are happily ſolved. Thus lovers and friends find at length their fidelity rewarded. But 'tis to be remember'd that love and friendſhip can ſubſiſt only among the good and honeſt; not among the faithleſs and diſloyal; not among the Paridels and Blandamoures; but among the Scudamores, the Triamonds, and Cambels. 'Tis with theſe that the young hero (whom Spenſer often ſhows you, as Homer introduces his Achilles, leaſt you ſhould think him forgotten, though not mentioned for ſeveral Cantos) 'Tis, I ſay, in company with theſe lovers and friends, that the Briton Prince is to learn what true love and friendſhip is, that being perfected in all virtues, he may attain the glory of being worthy of the Fairy Queen.

This ivth Book differs very remarkably from all the other books: here no new knight comes from the court of the Fairy Queen upon any new adventure or queſt: but the poet gives a ſolution of former diſtreſſes and plots, and exhibits the amiableneſs of friendſhip and love, and by way of contraſt, the deformities of diſcord and luſt.

As no writer equals Spenſer in the art of imaging, or bringing objects in their full and faireſt view before your eyes, (for you do not read his deſcriptions, you ſee them) ſo in all this kind of painting he claims your attention and admiration. Such for inſtance in this Book, is the dwelling of Ate, B. iv. C. 1. St. 20. The houſe of the three fatal ſiſters, C. 2. St. 47. The machinery and interpoſition of Cambina, C. 3. St. 38. the cottage of old Care, the blackſmith, C. 5. St. 33. greedy luſt, in the character of a ſalvage, C. 7. St. 5. infectious luſt, in the character of a giant, whoſe eyes dart contagious fire, C. 8. St. 38. The whole ſtory, which Scudamore tells of his gaining of Amoret (in C. 10.) is all wonderful, and full of poetical machinery: and the epiſode of the marriage of the Thames and Medway is ſo finely wrought into the poem, as to ſeem neceſſary for the ſolution of the diſtreſſes of Florimel, that at length ſhe might be made happy with her long-look'd for Marinell.

NOTES

ON THE

FIFTH BOOK of the FAIRY QUEEN,

Containing the Legend of Artegall, or of Juſtice.

II.

AND if then thoſe may any worſe be red,
They into that ere long will be degendered.] i. e. And if any men may be pronounced worſe than thoſe, they will ere long be *degenerated* into that worſe eſtate. The old quarto reads *degendered*, and the Folio likewiſe of 1609. But the Folios, 1611. and 1617. *degenered*. The old quarto preſerves, I think, the true reading: from to *gender*, comes *gendered*: So from *degender*, DEGENDERED: *degeneratus*. Having ſettled the context, let us look into the ſenſe and alluſions. The poet complains that the world grows worſe and worſe, ſee note on B. iv. C. 8. St. 31. He ſays likewiſe that from the golden age,

It's now at earſt *become a ſtonie one*,

Now and long ago. So in B. vi. C. 3. St. 39.

Full loth am I, quoth he, as now at earſt.

i. e. As now as formerly. This reading is from the old quarto and folio 1609. But the folios 1617. 1679. and Hughes Edition,

It's now as earſt *become a ſtonie one.*

He adds the world is going on from bad to worſe; compare Horace, Lib. iii. Od. 6. and Berni Orl. Innam. L. ii. C. 25. St. 3.

IV.

—The heavens revolution
Is wandred farre from where it firſt was pight.] This is owing to the preceſſion of the Equinoxes. See Keil, Aſtron. Lect. viii.

Some ſay the Zodiack conſtellations
Have long ſince chang'd their antique ſtations
Above a ſign, and prove the ſame
In Taurus now, once in the Ram—

Hudib. Part ii. C. 3. 901.

VII.

That learned Ptolomæe.] Claudius Ptolomæus, a celebrated aſtronomer that taught at Alexandria in Ægypt. Spenſer alludes to his book called Almageſtum magnum.

VIII.

And if to thoſe Ægyptian wizards—] He refers to a well known tale told in Herodotus, *viz.* that according to the *Ægyptian wizards*, the Sun had in the ſpace of 11340 years (which ſpace they pretended to have accounts of) four times altered his regular courſe, having been twice obſerved to riſe where he now ſets, and twice to ſet where he now riſes.

The Ægyptians ſay, the Sun has twice
Shifted his ſetting and his riſe:
Twice has he riſen in the Weſt,
As many times ſet in the Eaſt.

Hudib. Part ii. C. 3. 865.

XI.

In ſeate of judgement in th' Almighties place.] So the old quarto: which I have altered from the Folio, 1609.

CANTO

CANTO I.

II.

SUCH firſt was Bacchus—
Next Hercules—] Bacchus and Hercules are often joined together: the one as having ſubdewed the tyrants and monſters in the Eaſt, the other in the Weſt. Hercules is called in Apuleius, *Luſtrator orbis. purgator ferarum.* And in Gruter's Inſcriptions, p. xlix.

HERCVLI. PACIFERO.
INVICTO. SANCTO.

So Bacchus in Sponius, Miſcell. erudit. Antiq. p. 43.

LIBERO. SERVATORI.
SANCTO. SACR.

III.

Whom (as ye lately mote remember well)
An hard adventure, &c.] This adventure is hinted at above, B. iv. C. 6. St. 42. Arthegal is Juſtice, which reſtores peace and happineſs, imaged in Εἰρηνη, unjuſtly thralled by Tyranny, *Grantorto.* Ital. *gran torto*, great injury and wrong. This is the great moral. In the following Stanza, the old quarto reads *Eirena*,

Wherefore the lady, which Eirena *hight*,

But in all the following paſſages 'tis ſpelt *Irena:* and ſo 'tis in the Folios. This reading *Eirena* will ſtrengthen the general allegory, without impeaching any particular alluſion. And though *Grantorto* may ſignify tyranny and unjuſtice in general, he may ſignify ſometimes the King of Spain. But what beſides ſhows Eirene not to be the true reading, is, that *Eirene* occurs below (C. 9. St. 32.) as one of Mercilla's attendants. Ambiguity therefore is avoided by reading *Irene.*

V.

Whileſt here on earth ſhe lived mortallie.] *i. e.* as a mortal, or human creature. Aſtræa, the goddeſs of Juſtice, lived on this earth during the golden age, but at length offended with our vices ſhe fled to heaven: whilſt ſhe was here, ſhe inſtructed Arthegal, and took him with her *into a ſolitary cave:*—the allegory means, that meditation and philoſophy is requiſite for a lawgiver. So Minos was inſtructed by Jupiter; Numa by the fairy Egeria; Pythagoras, who was a lawgiver, often reſorted to *a ſolitary cave* at Samos: ſee Jamblic. cap. v.—when by proper inſtruction and meditation Arthegal was fit to wield the ſword of juſtice, this dreaded ſword Aſtræa delivered into his hands: 'tis called Chryſaor; becauſe garniſht all with gold: [χρυσάορος, is the epithet of Apollo in Hom. Il. v. 509. from χρυσὸς *aurum* and ἄορ *enſis.*] 'twas the ſame ſword which Jupiter uſed in battle againſt the giants, and taken from his armory, or military ſtore-houſe, by Aſtræa. As Juſtice gives Arthegal a ſword; ſo Judas (2 Maccab. xv. 15.) ſees in a dream or viſion the prophet Jeremiah bringing him a ſword of gold from God: *kept in ſtore in the eternal houſe.* The deſcription of this ſword of juſtice, whoſe edge was ſo finely tempered that nothing could reſiſt its force, in St. 10. ſhould be compared with Milton B. vi. 320, *&c.* who uſes the very words, as well as thoughts of Spenſer. 'Tis very common in Romance writers to give their heroes ſwords, whoſe force nothing can reſiſt. Hence Amadis de Gaul called himſelf Knight of the burning ſword. We read in Chaucer, that the King of Arabia ſent Cambuſcan a ſword of the like ſovereign virtue. Compare Arioſto, xxx. 59. And xlvi. 120.

VII.

She *cauſed him to make experience*
Upon wyld beaſts, which SHE *in woods did find*—] Here ſeems the uſual errour; the poet I believe wrote HE, *viz.* Arthegal.

XI.

The heavens bright-ſhining baudricke.] So he elegantly calls the Zodiack: *Baudrick* is a belt, form'd from the baſe latinity *baldringum*, Balteus. See Menage in *Baudrier.* He had the expreſſion from Maniſius,

Sed nitet ingenti ſtellatus BALTEUS *orbe.* i. 677.
Atque erit obliquo ſignorum BALTEUS *orbe.* iii. 361.

XII.

His name was Talus made of yron mould,
Immoveable, reſiſtleſſe, without end.] Juſtice is attended with power ſufficient to execute her righteous doom. The moral is apparent; and the moral ſhould lead us to underſtand the fable; which yet ſeems to me to have been miſunderſtood. Who is ignorant of the hiſtory of Talus, mentioned by Plato, Apollonius Rhodius, &c. and by almoſt all the mythologiſts? But Spenſer's Talus is not the Cretan Talus.

Talus: though imaged from him. He was a *judge*; this is an *executioner*. He was ſaid to have been a *brazen* man; imaging the laws which were engraven in *brazen tables*.

—Nec verba minacia fixo
AERE *legebantur*.—— Ov. Met. 1. 91.

Theſe laws he is ſaid to have carried about with him, when he went his circuit in Crete [τῆς Κρήτης περίπολος, *Cretae circuitor*, Lucian Philopſeud.] and partly from his ſeverity, and partly from the tables of braſs which he carried about with him, he was called a brazen man, ὅθεν χαλκοῦς ἐκλήθη, ſays Plato in Minos. But how properly does Spenſer depart from ancient mythology, having a mythology of his own? Spenſer's Talus is no *judge*; therefore not a *brazen* man: but he is an executioner, an IRON man, imaging his unfeeling and rigid character.

XIV.

A ſorie ſight—] See note on B. i. C. 6. St. 38.

XV.

Ah! Woe is me, and well away, quoth hee,
Burſting forth teares like ſprings out of a banke.]

See *well away* in the Gloſſary. The other verſe,

Burſting forth teares like ſprings out of a banke,

is tranſlated from Homer, who repreſents Agamemnon, Il. ix. 14. And Patroclus, Il. xvi. 3. pouring forth tears like ſprings burſting from a rock,

ὥς τε κρήνη μελάνυδρος,
Ἥ τε κατ' αἰγίλιπος πέτρης δνοφερὸν χέει ὕδωρ.
The ſtreaming teares fall copious from his eyes;
Not faſter trickling to the plains below,
From the tall rock the ſable waters flow.

Preſently after,

That I might drinke the cup whereof ſhe dranke,

This expreſſion is not only in the ſcriptures, (Matt. xxvi. 39, Iſ. li. 17. Pſalm lxxv. 8.) for Plautus uſes it, Caſin. Act. v. ſc. 2.

Ut ſenex hoc eodem poculo, quo ego bibi, biberet.

XXVIII.

And with it beare the burden of defame—] In the hiſtory of prince Arthur, Chap. cxviii. a knight is doomed to carry the head of a lady, whom he had unjuſtly ſlain.

CANTO II.

II.

AND *to his memory*, &c.] I have printed it *As*, from the Folio, 1609.

III.

For this was Dony, Florimel's owne dwarf,
Whom having loſt (as ye have heard whyleare)
And finding in the way the ſcattered ſcarfe,
The fortune of her life long time did feare.] *Dony* is contracted from Adonio, or Adonis, a knight's name in Orl. Fur. Canto xliii. The conſtruction is, *whom* (viz. Dony, her dwarf) *ſhe having loſt*, *as ye have heard whyleare*, viz. in B. iii. C. v. St. 3. *And* HE (viz. the dwarf) *finding in the way Florimel's ſcattered ſcarfe*, (viz. the ſcarfe which fell from her as ſhe fled from the Foſter, in B. iii. C. 1. St. 15. and B. iii. C. 4. St. 45, &c.) *did fear a long time the fortune of her life.* Spenſer gives no hint at all of Florimel's loſing her ſcarfe, as he does of her loſing her girdle, which Sir Satyrane found. The omiſſion of theſe little circumſtances makes it often difficult to unravel his meaning: let me add likewiſe another difficulty mentioned already, viz. the omiſſion of *He*, *She*, *Who*, &c. I am apt to believe however that Spenſer wrote

And finding in the way her *ſcattred ſcarfe.*

the repeated twice ſeems the printer's uſual blunder.

Ibid.

And aſkt him where and when her bridale cheare.] *Epulum nuptiale*, γάμος. John ii, i. Obſerve preſently after *ad* for *add*, that the letters might anſwer and correſpond in the rhime.

VI.

Thereto he hath a groome of evil guize,
Whoſe ſcalp is bare, that bondage doth bewray.] *A groom of evil guize*; hence called *Guizor*, one of Dolon's ſons, ſee below, Canto vi. St. 33. Spenſer perpetually alludes to the names of the perſons whom he introduces: he adds,

Whoſe ſcalp is bare, that bondage doth bewray.

The Germans and Franks, with moſt of the northern nations, thought wearing the hair long a ſign of freedom: the contrary *bewrayed bondage*. This explains Claudian's epithet, L. i. de Laud. Stiliconis.

—Crinigero flaventes vertice reges.

And hence will appear the meaning of Ovid. Faſt. i. 645.

—paſſos Germania crines
Porrigit auſpiciis, dux venerande, tuis.

XIV.

He ſaw no way but cloſe with him in haſt] but to cloſe in with him.

XVI.

So ought each knight, that uſe of perill has,
In ſwimming be expert.] Swimming was always eſteemed the neceſſary qualification of a ſoldier. Hence Horace by way of reproach ſays,

Cur timet flavum Tiberim tangere?
Lib. i. Od. 8.

And by way of praiſe,

Nec quiſquam citus aequè
Tuſco denatat alveo.

XVIII.

With bright cryſaor in his cruell *hand*] *cruell* means here determined not to ſpare him.

XXVI.

And eke her feete, thoſe feete of ſilver trye] i. e. tried or refined ſilver: ſo the quarto and Folios, a letter is omitted for the rhime, ſee note on B. iv. C. 11. St. 46. Hughes' edition has *thoſe feet of ſilver dye.* But the true meaning is *tried ſilver*, as in Pſ. xii. 6. lxvi. 10.

XXVII.

And burning all to aſhes powrd it down the brooke.] Arthegall ſeized on all the gold and ſilver, and *burning* it to *aſhes* he poured it down the brooke. This is not accurate: for burning will not reduce gold and ſilver to aſhes: he might have reduced it to *duſt* or powder by *grinding* it, and then fling it into the ſtream,

And grinding *all to* duſt *he powr'd it downe the brooke.*

So in Deut. ix. 21. (which paſſage the author of the remarks has likewiſe mentioned) *And I took your ſin, and the calf which ye had made, and burnt it with fire, and ſtamped it and* GROUND *it very ſmall: even until it was as ſmall as* DUST: *and I caſt the* DUST *thereof into the brook.*

XXXIII.

Like fooliſh flies.—] See note on B. i. C. 1. St. 23.

Ibid.

In ſdeignfull *wize—*] i. e. diſdainfully: ſo it ſhould have been printed.

XXXIV.

And looke then how much it doth overflow,
Or faile thereof, ſo much is more then juſt to trow.

So the quarto and Folios 1609. 1611. 1617. 1679. But in Hughes,

—So much is more than juſt I trow.

And look how much it doth overflow or faile thereof, ſo much, I trow, I think, is more than juſt. See B. iii. C. 5. St. 5. But *to trow* ſeems right: *to trow* is the ſame as *to wit*; *videlicet.*

XXXV.

For at the firſt they all created were
In goodly meaſure—] Wiſd. xi. 20. *Thou haſt ordered all things in meaſure and number and weight.*

XXXVI.

But if thou now ſhouldſt weigh them new in pound.) In pound weight. *In pound* is added more for rhime than reaſon. Juſt above he ſays,

That every one doe know their CERTAIN *bound,*

So Manilius, Lib. i.

Sed nihil in totâ magis eſt mirabile mole,
Quàm ratio, et CERTIS *quod* legibus *omnia parent.*

And in Lib. iv.

—CERTA *ſtant omnia* lege.

XXXVII.

And from the MOST *that ſome were given to the* leaſt.] *Moſt* means *greateſt*: as uſed in a hundred places: from the Anglo. S. mæꞅꞇ ⁊ læꞅꞇ, *maximus et minimus.*

XLV.

But ſtreight the winged words *out of his ballance flew.*] Very prettily expreſſed, and literally from Homer. ἔπεα πτερόεντα.

Omero, il quale è 'l re degli ſcrittori,
Dice, che le parole han tutte l'ale,
E pero quando alcuna uſcita è fuori,
Per trarla in dietro il fil tirar non vale.
Orl. inn. L. ii. C. 12. St. 3.

Sed fugit emiſſum, fugit irrevocabile verbum.
Horat.

XLVII.

Or elſe two falſes—] *duo falſa*

LIV.

As when a faulcon hath with nimble flight
Flown at a fluſh of ducks—] Obſerve here that elegant and Virgilian mixture of tenſes, taken notice of in a note on B. i. C. iii. St. 41.

As when a faulcon hath flowne——
The trembling foule doe hide themſelves—

This ſimile Dryden has borrowed, and made his own by moſt excellent verſification,

So ſpread upon a lake with upward eye
A plump of fowl behold their foe on high,

They cloſe their trembling troop, and all attend
On whom the ſouſing eagle will deſcend.
Theod. and Honoria.

Thus has Arthegal finiſhed three adventures. The firſt is an inſtance of his ſagacity in diſtributive juſtice: and imitated from the well-known, and *firſt* deciſion of King Solomon. The 2d, of his love of publick juſtice, in puniſhing a Sarazin, who demanded toll of paſſengers. The 3d, of his puniſhing an impudent accuſer, and a pretending amender of God's works: a modern geometrician and conceited metaphyſician.

CANTO III.

II.

TO which there did reſort from every ſide
Of lords and ladies infinite great ſtore,
Ne any knight was abſent that brave courage bore.

Compare this with the Orl. Innam. L. ii. C. 20. St. 60. and Orl. Fur. xvii. 82. Tilts and tournaments are of the very eſſence of Romance writings; and poets who copy from them abound in theſe kind of deſcriptions.

III.

To tell the glorie of the feaſt—] See note on B. i. C. 12. St. 14.

IV.

When all men had with full ſatietie——] See note on B. i. C. 12. St. 15.

V.

The fourth ECASTOR *of exceeding might.*] Perhaps *Sir Caſtor*; for ſo he is named in the Hiſtory of Prince Arthur, Part iii. C. 20. Theſe knights were intended perhaps to be ſhown more fully by our poet in ſome of his ſubſequent books.

IX.

And now they doe with captive bands him bind—] In this tournament though they uſed cutting ſwords, yet there was no killing; and the ſign of being conquered was being taken captive. So in Chaucer's deſcription of the royal liſts and tournament, wherein Palemon and Arcite brought each their hundred knights, the compact was there ſhould he no ſtabbing,

And he that is at miſchief, ſhall be take,
And not be ſlayn, but be brought in to a ſtake.
Knight's Tale. 2553.

And preſently after Palemon is taken captive as Marinell,

And by the force of twenty is he take
Unyoldin, and ydrawin to the ſtake,

Compare B. iv. C. 4. St. 18. and ſee the note.

XIV.

And did ſhew his ſhield,
Which bore the ſunne brode blazed in a golden *field,*]

By blazing in heraldry is meant the diſplaying a coat of arms in its proper colours and metals; and 'tis a fault in blazoning to lay colour upon colour, or metal upon metal. Our poet therefore, if governed by heralds, ſhould have rather written,

Which bore the ſunne brode blazed in an azure field.

So the arms of Serpentino are blazoned at the tournaments of Charles the Great,

Per inſegna portava il Cavaliero
Nel ſcudo azzurro *una gran ſtella d'oro.*
Orl. Innam. L. i. C. 2. St. 37.

Whether the poet on purpoſe falſely blazoned his ſhield, as he was a falſe and recreant knight, I leave to the reader's conſideration.

XV.

Don Braggadochio's name—] Compare Arioſto xvii. 113.

XIX.

As when two ſunnes—] This ſimile is very juſt. The mock-Florimel is the mock-ſun, or meteor, called by the Greeks παρήλιος.

XX.

—*well* advewed.] So the quarto and Folios. But I think 'tis a plain error of the preſs, and rightly printed by Hughes, *had vewed.*

XXII.

And theſe the ſigns, ſo ſhewed forth his wounds] 'Twas a cuſtom for heroes of old to ſhow their wounds. Spenſer is all antique.

ſunt et mihi vulnera cives
Ipſo pulcra loco: nec vanis credite verbis,
Adſpicite en! (veſtemque manu diducit) *et, haec ſunt*
Pectora ſemper, ait, veſtris exercita rebus.
Ov. Met. xiii. 262.

As Arthegal and Ulyſſes *ſhewed forth their wounds*, ſo does the diſappointed Nicomachides in Xenophon's Memoirs of Socrates, Lib. iii. C. 4.

XXIII.

As roſes did with lillies interlace] i. e. As if roſes were mingled among lillies. The active paſſively. See note on B. i. C. v. St. 28.

—mixta rubent ubi lilia multâ
Alba roſâ: tales virgo dabat ore calores.
Virg. xiii. 68.
Quale roſae fulgent inter ſua lilia mixtae.
Ovid. Amor. L. ii. Eleg. 5.

XXV.

As when the daughter of Thaumantes faire.—] i. e. As when the fair daughter of Thaumas, viz. Iris. *Thaumantias Iris.* She is a *wonderful* phaenomenon; as the poet, in alluſion to her father's name, ſays juſt after,

That all men wonder *at her colours pride.*

I conſulted all the editions to ſee if any of them had *Thaumante.* Spenſer, like our old poets, uſes proper names in the oblique caſes.

XXXI.

Who all that piteous ſtorie—] Guyon tells them the ſtory of the woful couple, viz. Mordant and Amavia, related in B. ii. C. 1. and their bloody babe, *Ibid.* St. 40. during which adventure his ſteed was ſtoln, B. ii. C. 2. St. 11.—In the laſt verſe of this Stanza,

And rather had to loſe—*et mallet perdere.* So B. iii. C. 10. St. 13. *that rather had to die, quae mallet mori.*

XXXIII.

Whereof to make due tryal—] Compare this and the following Stanza with Arioſto, i. 74, 75. Theſe kind of tales told of the great ſagacity of horſes, and the love which they bear their maſters, have more than poetical warrant for their truth; for hiſtorians relate the ſame of the horſes of Alexander and of Julius Cæſar.

Ibid.

Him by the bright embroidered hedſtall tooke] See below, St. 35. *As he with golden ſaddle is arrayed.* Hence the horſe had his name *Brigliodoro*; which is the name of Orlando's horſe in the Italian poets, Boyardo and Arioſto. Spenſer writes his name *Brigadore*, for a more eaſy pronunciation, according to his manner.

XXXIV.

—and louted low on knee.] Which it is ſaid Caeſar's horſe would do for his maſter. See Suetonius.

XXXVII.

But Talus by the backe.---] I believe that in deſcribing Braggadochio, Spenſer had his eye on the coward Martano, in Arioſto, who runs away at the tournament, Canto xvii. 90. he ſteals the horſe and arms of Griſon, xvii. 110, and is puniſhed, xviii. 93.—Cowards in the liſts were proclaimed falſe and perjured, their armour was taken from them, beginning from the heels upwards, and then ignominiouſly flung piece by piece over the barriours: they were likewiſe dragged out of the liſts, and puniſhed as the judges decreed.

XXXIX.

Now when theſe counterfeits were thus uncaſed.] This is the puniſhment inflicted on the Fox in Mother Hubberd's tale.

The Fox, firſt author of that treachery,
He did uncaſe, *and then abroad let fly.*

B. Johnſon has this expreſſion in his Volpone, Act. v. *The Fox ſhall here uncaſe.*

XL.

Fit for ſuch ladies and ſuch lovely *knights.*] This verſe is by no means to be altered. Spenſer knew his readers would apply it to the *ladies*, though he places his epithet at ſuch a diſtance from them. And indeed 'tis his perpetual manner thus to ſport with his epithet, and to diſjoin it from its proper ſubſtantive. We have taken notice of this in many of our notes already; particularly on B. iv. C. 8. St. 16.

C A N T O IV.

I.

TRUE juſtice unto people to divide
Had need have mighty hands—] Νέμειν, to divide, to diſtribute juſtice: from whence νόμος. And hence the definition of Juſtice, *Suum cuique tribuere.*—*Mighty hands*, i. e. power abſolute.

Ibid.

And makes.—] i. e. And it makes, &c. unleſs it be performed, &c.

XI.

Whenas the pain of death ſhe taſted had.] This is a ſcripture phraſe, γεύσασθαι θανάτου, to taſte of death. See Matt. xvi. 28. John viii. 52. Compare this ſtanza with Arioſto, vi. 5.

XIV.

And though my land he firſt did winne away,
And then my love (though now it little ſkill)
Yet my good lucke he ſhall not likewiſe pray.] Though he did firſt get my land, and then my love, *(though now it little ſkill)* though now it *ſkilleth* little, i. e. little ſignifies: yet he ſhall not likewiſe *prey upon*, make a prey of, my good luck.

XVI.

And then you *ſhall*—.] *And then* ye, &c.

XX.

So was their diſcord by this doome appeaſed,
And each one had his right] The two brothers ſubmitted their caſe to Arthegal; who by his doom put an end indeed to their fighting; but had each his right? Amidas and Philtera were diſpleaſed no doubt: all the goods in the coffer belonged to her, and were aſcertained as her property: but the lands which were by the ſea waſhed away, and thrown on the adjacent iſland, could not be aſcertained. *Alluvius ager*—*alluviones*—are ſubjects which the Civilians treat of. See Grotius. Sir Arthegel ſeems to have made himſelf a judge of what was proper for each to have; and his intent was to put the two brothers upon an equal footing.

XXVI.

Sir Turpine.] So the old quarto. But the Folio 1609, *Terpine*; as below, St. 28.

XXVIII.

Right true: but faulty men uſe oftentimes
To attribute their folly unto fate] See note on B. vi. C. 9. St. 29.

XXIX.

—*And many done be dead.*] i. e. and cauſed many to be dead. Anglo-Sax. ðon, to cauſe.

XXXI.

Firſt ſhe doth them, &c.] See an account in Petitus de Amazon: C. 23. how they miſuſed the men. Conſult likewiſe Apollonius Rhodius of their cruel nature: and compare Arioſto (who was well acquainted with all ancient literature) of the laws and policy of the Amazons, Canto xix. 57, &c.

XXXV.

A goodly city—] The city of the Amazons was named Themiſcyra, near the river Thermodon. Though we are now in Fairy land, yet our poet does not altogether loſe ſight of hiſtory.

XXXVI.

And like a ſort of bees in cluſters ſwarmed] *in cluſters*, βοτρυδὸν, *in modum racemi*, Hom. Il. β′ 89. He does not ſay, *And like a ſwarm of bees*—But *like a ſort of bees*. So he ſays *a ſort of ſheep*, for a flock: below, St. 44, *a ſort of merchants*, a company: B. vi. C. 11. St. 9. *a ſort of dogs*, a pack: B. vi. C. 11. St. 17, *a ſort of ſteers*, a herd: B. vii. C. 6. St. 28. *a ſort of ſhepherds*, a company, B. vi. C. 9. St. 5.

XXXVII.

—*and teeth did* grin.] For *grind*, ſee note on B. iv. C. 11. St. 46. *Dentibus infrendens. Et graviter frendens.*

CANTO V.

I.

SO *ſoone as day*—] This is tranſlated from Virgil, xi. 183. Preſently after we find the Amazonian dame dreſſing for battle in her proper warlike habiliment: the reader at his leiſure may conſult Petitus in his treatiſe of the Amazons; who mentions not a *cemitare*, but a battle-axe, as their peculiar offenſive weapon: but I have ſeen at Wilton, among my Lord Pembroke's collection, a figure of an Amazonian defending herſelf with a ſword againſt an horſeman.—He adds.

With an embroidered belt of mickell pride,

one of the labours of Hercules was to get from Hippolyta, queen of the Amazons *her belt of mickell pride.*

And on her ſhoulder hung her ſhield—

Πέλτη, *pelta*,

As the faire moone in her moſt full aſpect---

——τοῦ δ' ἀπάνευθε σέλας γένετ' ἠΰτε μήνης.

Ejus autem [clypei] *in longinquum fulgur ibat tanquam lunae.* Hom. Il. τ′ 374.

Milton had this paſſage in his mind, i. 287.

The broad circumference
Hung on his ſhoulder like the moon whoſe orb
Through optic glaſs the Tuſcan artiſt ſees.

As Homer minutely deſcribes his chief heroes, viz. Agamemnon and Achilles, dreſſing themſelves for battle; ſo Spenſer, to raiſe your ideas of her proweſs, minutely arms his Amazonian dame: and I believe he had Q. Calaber, L. i. Παραλειπ· in view, where he deſcribes Pentheſilea arming herſelf for battle. He ſeems likewiſe to have in view the ſtory told of Achilles, who having vanquiſhed Pentheſilea, when her helmet was looſed, he himſelf was vanquiſhed with her beautiful face, St. 12, 13.

But whenas he diſcovered had her face,
He ſaw, &c.

Aurea cui poſtquam nudavit caſſida frontem,
Vicit victorem candida forma virum.
Propert. iii. Eleg. 9, 15.

VI.

She hewd, ſhe foynd—] See note on B. i. C. 7. St. 8.

X.

With ſpightfull ſpeaches fitting *with her well.*] Spenſer, a great imitator of the old poets, wrote, I believe, *ſitting*: which ſee proved and explained in a note on B. i. C. 1. St. 30. Preſently after,

And at her ſtrooke—yet with her ſhield ſhe warded IT, viz. the ſtroke: the ſubſtantive is elegantly included in the verb. See note on B. i. C 2. St. 19.

XVII.

So was he overcome not overcome.] Virgil vii. 295, has the like repetition and play on the word, *Num capti potuere capi?*

XIX.

He would not once aſſay
To reſkew his own lord—] Becauſe by the law of arms *(jure faeciali)* he had forfeited his freedom.

XXIV.

How for Iolas ſake---] His wife Deianira to cure him of his ignominious love ſent him, as ſhe thought a charm, but it happened to be a poiſoned ſhirt, which cauſed his death. 'Twas not however Iole, but Omphale, a queen of Lydia, with whom he changed his lion's ſkin and club for the ſpindle and diſtaff. Sidney in his Arcadia has the ſame confuſion of proper names, viz. *Iole* for *Omphale*.

XXXI.

Ah! my deare DREAD.--] Clarinda, like Anna in Virgil, is the confident of this love-ſick queen---Whilſt her miſtreſs is in earneſt, ſhe is jeſting, and ringing the changes on the word *dread*, like a profeſſed punſter; I ſuppoſe with intention to make her miſtreſs ſmile, and to change her melancholy mood.---I know not whether 'tis worth mentioning that Sir Lancelot in the Hiſtory of Prince Arthur, is taken captive by four queens, and led into a ſtrong caſtle, and releaſed from thence by a damſel who falls in love with him, Chap. 103, 104. Theſe kind of adventures are common in Romance writers.

XXXV.

Even at the marke-white of his hart ſhe roved.] She ſhot her roving arrows at the white mark [*alba meta*] of his heart.

XXXVI.

Fortune envying good.] See note on B .ii. C. 9. St. 8.

XXXVIII.

Yet weet ye well—] See note on on B. ii. C. 6. St. 1.

XLIX.

With which the rods themſelves are mylder made.] Eurip. Medea.

——πείθειν δῶρα ϗ Θεοὺς λόγος,

CANTO VI.

I.

BE well adviz'd that he ſtand ſtedfaſt ſtill.] *Let him that thinketh he ſtandeth, take heed leſt he fall.* i. Cor. x. 12.

III.

For after that the utmoſt date aſſynde
For his returne.] Arthegal promiſed Britomart to return after the expiration of three months. See B. iv. C. 6. St. 43.

VII.

She to a window came, that opened weſt,
Towards which coaſt her love his way addreſt.] Ireland lies weſt of England. 'Tis from theſe little circumſtances, well attended to, that we may get acquainted with the hiſtorical alluſions of our poet.

VIII.

But ran to meete him forth to know his tidings ſomme.] But ran forth to meet him in order to know the ſum and ſubſtance of his tidings.

IX.

AND *where is he thy lord*—] See note on B. ii. C. 8. St. 1.

XI.

Not by that tyrant—] *viz.* Grantorto. See B. v. C. 1. St. 3.

Ibid.

Ceaſe then—] Here is an elegant Ellipſis of, to whom ſhe anſwering ſaid, or the like: ſee note on B. ii. C. 2. St. 2.

XXII.

The championeſſe now ſeeing night at dore.] Matt. xxiv. 33. γινώσκετε ὅτι [ἐγγὺς] ἐϛιν ἐπὶ θύραις. *Be ſure that it is neere, even at the doors.* ἐγγὺς ſeems a gloſs or interpretation.

XXVII.

What time the native belman of the night.] A pretty circumlocution for the cock, *whoſe ſilver clarion ſounds the ſilent hours*—

XXXII.

The good man of this houſe was Dolon hight.] Dolon is mentioned by Homer, Il. x. Hector ſent him as a ſcout by night into the Grecian camp. He had his name from δόλος, to which Spenſer alludes, *He was nothing valorous, but with ſlie ſhiftes*, &c. And Ovid likewiſe alludes to this Etymology, in a paſſage which is miſunderſtood, Epiſt. i. 40.

Rettulit et ferro Rheſumque Dolonaque *caeſos,*
Utque ſit hic ſomno proditus, ille dolo.
Auſus es, o nimium nimiumque oblite tuorum
Thracia nocturno tangere caſtra pede.

Not *dolo* a ſecond time repeated; the uſual error of tranſcribers, and particularly the errour, that runs generally through all the Editions of Spenſer.—This Dolon had three ſons, Guizor ſlain by Arthegal, B. v. C. 2. St. 11. The other two by Britomart.

Ibid.

But with ſlie ſhiftes and wiles did underminde.] For *undermine*. As he claims the liberty of taking away a letter by rhetorical figure, the more eaſily to introduce his jingling terminations, as I have ſhown in a note on B. iv. C. 11. St. 46. So by another rhetorical figure he claims the licence of adding a ſupernumerary letter. In old Inſcriptions and old copies you read, *Thenſaurus*, *formonſus*, *hyemps*, *emptum*, *ſumptus*, *Juppiter*, &c. And in Spenſer in like manner, *underminde* for *undermine*.

And made the vaſſal of his pleaſures vilde.
for *vile*. B. i. C. 6. St. 3.

Ne ſwelling Neptune, ne loud thundring Jowe.
B. ii. C. 6. St. 10.

So we muſt read, and not *Jove*.

And warn'd his other brethren joyeous.
B. iii. C. 4. St. 51.

For *joyous*. So *weare* for *were*, B. iv. C. 9. St. 10. and B. iv. C. 9. St. 30. and in many other places.

Meat fit for ſuch a monſters monſterous dieat.
B. v. C. 12. St. 31.

For *diet*. Perhaps when an eaſy alteration offers we might venture it, as in B. i. C. 9. St. 35. where we propoſe to read *about* for *abouts*. See likewiſe B. iii. C. 3. St. 9. where *reboundes* is put for *rebownde*.

XXXV.

But whether, nether kond] but whether they were fled neither ſhe nor Talus knew.

CANTO VII.

I.

THEN this ſame vertue that doth right define.] *Suum cuique tribuens.* Cicero de Off. i. 5. De Fin. Bonor. et Malor. v. 23. De Nat. Deor. iii. 15.

Ibid.

The ſkill whereof to princes hearts he doth reveale.] Complimenting Q. Elizabeth.

II.

Well therefore did the antique world invent
That juſtice was a god—] Juſtice was worſhipped under ſeveral names, Θέμις, Δίκη, Aſtræa, &c. Oſiris, here mentioned, was the lawgiver of the Ægyptians, called by them their *great* king and lord; and was repreſented under the Hieroglyphick of an eye and ſcepter.

IV.

All clad in linnen robes with ſilver hemd,
And on their heads with long locks—] Spenſer never thinks himſelf tyed down to exactneſs in minute deſcriptions: he has an allegory and a mythology of his own, and takes from others juſt as ſuits his ſcheme. 'Tis very well known that the Ægyptian prieſts wore *linnen robes*, and were bald, quite contrary to what Spenſer ſays,

Qui grege linigero *circumdatus, et grege* CALVO.
Juven. vi. 533.

But Spenſer does not carry you to Ægypt; you ſtand upon allegorical and Fairy ground. He will dreſs therefore the prieſts of Juſtice, like the prieſts of Him, the aſſeſſors of whoſe throne Juſtice and Judgment are. Pſal. lxxxix. 14. 97. 2. In the prophet Ezek. though 'tis ſaid, *the prieſts ſhall be clothed with linnen garments*: yet 'tis ordered, *they ſhall not ſhave their heads*. The original command ſeems to intend that a diſtinction ſhould be kept up between the Jewiſh and Ægyptian prieſts even in their dreſs. See Levit. xxi. 5.

Ibid.

To ſhew that Iſis doth the moone portend,
Like as Oſiris ſignifies the ſunne.] Compare Plutarch de Iſid. et Oſir. pag. 131, 132. Edit. Squire. Theſe two deities were looked on as the principals of all things good and beautiful; *He* the parent and giver of forms, *She* the receiver. Even the ſacred veſtments of theſe deities had a hidden meaning; *He* One, unmixed, prior to all other beings, allowed only veſtments of one colour, *viz.* white linnen robes: *She* like matter recipient of all forms and various natures, had veſtments of various colours. The old Ægyptian religion ſeems a confuſed and fabulous jargon of phyſical, moral, and metaphyſical learning.

VIII.

Who well perceiving how her wand ſhe ſhooke
It as a token of good fortune TOOKE.] *Accepit omen*, Virg. xii. 260. 'tis frequently mentioned that the idols, by ſome ſign or other, gave tokens of their favouring or disfavouring the requeſt of their votaries.

IX.

But on their mother earthes deare lap *did lye.*] i. e. on their *own* mother the Earth, the common mother of us all: Homer uſes φίλος for *ſuus*, as Spenſer does here and in ſeveral other places. The prieſts lye on the ground, like the prieſts of *Jupiter Dodonæus, viz.* the Ἑλλοὶ or as Homer wrote them Ϝελλοι, called afterwards *Selli.* Il. π. 235.

X.

For wine they ſay is blood
Even the bloud of gyants.] *The Ægyptian prieſts were next in dignity to the king—they drank no wine until the time of Pſammeticus, the laſt of the Pharoes, eſteeming it to have ſprung from the blood of the giants*, &c. Sandys Travels, pag. 103. from Plut. De Iſid. et Oſir. The following Epigram is worth reading, viz. *Caelii Calcagnini Ferrarienſis, de vini origine.*

Terrigenæ victi; victor Saturnius; actis
Undique Phlegræis molibus horror erat.
Mæſta parens Tellus in vites oſſa redegit
Cæſorum, & vinum eſt qui modo ſanguis erat.
Ah ne quis mala vina bibat! de ſanguine nata
Qui biberit, cædes exitiumque bibet.

XII.

There did the warlike maide herſelf repoſe
Under the wings *of Iſis all that night.*] i. e. under the protection of Iſis. 'Tis a Hebrew phraſe; and frequently uſed by the Pſalmiſt.--- Our poet certainly had in view the ſtory told by Jeff. of Monmouth, that Brutus had a viſion in the temple of Diana, and that the goddeſs foretold his ſucceſs: her oracle is well known, *Brute ſub occaſu ſolis*, &c.

Sic de prole tuâ reges naſcentur———

Jeffry of Monmouth ſays, Brutus laid himſelf down *upon a harts ſkin, which he had ſpread before*

fore the altar: this was according to ancient ſuperſtition; ſee the commentators on Virgil, vii. 88. *Pellibus incubuit ſtratis.* In like manner Britomart has a viſion figuring the future glory of Britain, St. 13. *the ſcarlet robe and crown of gold*, are the dreſs of the Britiſh Kings and Queens, St. 14. *The tempeſt and outrageous flames* image her troubles; which are put an end to by the Crocodile, (St. 15.) imaging Arthegal. The crocodile is the guardian Genius of the place; and among the Ægyptians, according to their ſacred emblems, repreſented Providence.

> *That of his game ſhe ſoone enwombed grew*
> *And forth did bring* A LION.

meaning a Britiſh king, ſee St. 23. This is no new invention of our poet; for the mother of Alexander the Great, and of Auguſtus Caeſar, were both enwombed of a dragon; ſo likewiſe the mother of Scipio: ſee Milton, ix. 509.

XX.

And with long locks upſtanding, ſtifly ſtared—] I have altered the pointing in the context.

XXI.

They doe thy linage, and thy lordly *brood.*] I am apt to think *lordly* is corrupted from *royal:* for 'tis too general as its ſtands in the context; the prophecy ſhould be more particular.

Sic de prole tuâ REGES *naſcentur*—

> *They doe thy linage and thy* ROYAL *brood:*

They doe thy ſire----viz. King Ryence: ſee B. iii. C. 2.

They doe thy love forlorne in womens thraldom ſee, B. v. C. 5. St. 20.

XXIII.

And afterwards a ſonne to him ſhalt beare,
That lion-like ſhall ſhew his poure EXTREME.]
Compare St. 16. juſt above, *and forth did bring a lion*—See likewiſe B. iii. C. 3. St. 29, 30. Here ſeems an error of the preſs: for theſe prophecies having a reference to Britain, 'tis agreeable to this manner of foreſtalling events, that proper and peculiar words ſhould be uſed: our kings are called SUPREME *in all cauſes*—their *Supremacy*, and not their *extremity*, is perpetually recognized. Muſt we not therefore read?

> *That lion-like ſhall ſhew his powre* SUPREME.

XXIV.

Ne reſted 'till ſhe came without relent] i. e. without ſtopping. Ital. *rallentare. rallentamento.* See the Gloſſ. I will hence take occaſion to explain Milton, iv. 79. *O then at laſt relent*— i. e. ſtop, ſtay, ere 'tis too late; perdition being before me. Again, *only in deſtroying I find eaſe to my* relentleſs thoughts: i. e. which know not how nor where to ſtop.

XXV.

—*ſhe bad them* forth to hold.] i. e. to march forth.

XXVIII.

And would no longer treat—] Perhaps he had Homer in view, Il. xxii. 261. where Hector propounding terms to Achilles, he ſcorn'd to treat with him, *τὸν δ᾽ ἄρ᾽ ὑπόδρα ἰδὼν*—*She ſternly frown'd Talk not to me of conditions*, *Μή μοι, ἄλαστε, συνημοσύνας ἀγόρευε.*

XXXI.

And them repaide again with double more.] I thought at firſt it ſhould be thus printed,

> *And them repaide againe* with double ſtore.

But I found the ſame expreſſion in Lydgate's Trojan War, B. ii. C. 19.

> —*If their enmytee*
> *Was to us great and moche afore,*
> *I dare ſaye now it is* IN DOUBLE MORE.

XXXIII.

That it *empierced*—] It agrees with the ſubſtantive included in the verb juſt above. See note on B. i. C. 2. St. 18.

XXXIX.

Not ſo great wonder—] When Penelope goes to meet Ulyſſes, ſhe uſes great caution, and does not receive him with tranſport, not well knowing the features of his face,

> —*That ſhe knew not his favours likelyneſſe,*
> *But ſtood long ſtaring on him through uncertain fears.*
>
> *Amaz'd ſhe ſate, and impotent to ſpeak:*
> *Oer all the man her eyes ſhe rolls in vain,*
> *Now hopes, now fears, now knows, then doubts again:*
> Hom. Odyſſ. xxiii, 96.

XLI.

Thenceforth ſhe ſtreight—] Obſerve the ſilence of Arthegal. Compare with the ſilence of the red-croſſe knight, B. i. C. 8. St. 43. And ſee the note on B. vi. C. 5. St. 24.

XLII.

and them reſtoring
To mens ſubjection did true juſtice deale.] Compare above, C. 5. St. 25.

> *But vertuous women wiſely underſtand*
> *That they were born to baſe humilitie,*

'Tis well and artfully added, with a view to his royal miſtreſs, *Unleſſe the heavens them liſt to lawful ſoveraintie.*

Therefore God's univerſal law
Gave to the man deſpotic power
Over his female, in due awe;
Nor from that right to part an hour,
Smile ſhe or lour:
So ſhall he leaſt confuſion draw
On his whole life, not ſwayd
By female uſurpation, *or diſmayd.*

Samſon, Agoniſt.

The allegory in the hiſtorical view ſeems to allude to the Salic law in France, which excludes women from the throne: This methinks is plain from the French name, Radigund; the name of a French Queen. The moral alluſion is, that women ſhould not be truſted with government; much leſs be Queens: but to ſay this directly was too dangerous; the poet therefore endeavours to hide his *general* meaning by *particular* exception.

CANTO VIII.

II.

SO whylome learnd that mighty Jewiſh ſwaine,
Each of whoſe lockes DID MATCH A MAN IN MIGHT.] I imagine the copy was here blotted, and that this is the reading of a corrector of the preſs. Did he not give it?

Each of whoſe lockes DID KEEP HIS MATCHLESS MIGHT.

See Judges xvi. 17, and 19.

Ibid.

—Oetean knight.] See B. v. C. 5. St. 24. Hercules burnt himſelf on mount Oeta, and after this fiery conſecration was made a god: therefore he calls him Oetean. Seneca has a tragedy named *Hercules Oetæus.*

V.

So ran they all, as they had been at bace,
They being chaſed that did others chace.] *Bace*, or Priſon-bace, is a country ſport where the chaſers are chaſed, as explained in the ſecond line. See note on B. iii. C. xi. St. 5.

VIII.

And in his fall MIS-*fortune him* MIS-*took.*] I think it ſhould be O'ERTOOK: the received reading might be owing to the printer's having in his eye the foregoing word. The ſame kind of error ſeems in the following ſtanza,

Inſtead of whom finding there READY *preſt*
Sir Artegall, without diſcretion
He at him ran with READY *ſpeare in reſt.*

ready preſt, i. e. ready prepared.---In St. 33. and in other places we have *ready ſpeare*, and very properly: here it comes too cloſe after the ſame word, and a more proper expreſſion for this place eaſily offers, viz.

He at him ran with STEADY *ſpeare in reſt.*

'Twas no ſmall mark of military ſtrength and dexterity to fix the ſpeare *ſteady* in the reſt, that it might not ſwag. This alteration is confirmed by what follows,

So both anon
Together met, and ſtrongly either ſtrooke,
And broke their ſpeares.

XIII.

As that I did miſtake the living for the dead.] Prince Arthur wrongly thought the living Arthegal to be the ladies foe, inſtead of the perſon there dead.

XIX.

That, o ye heavens, defend, and turne away
From her unto the miſcreant himſelfe.] This manner of averting curſes from ourſelves to our enemies is uſed almoſt by all nations. So in Pſalm, cxl. 9. *Let the miſchief of their own lips fall upon the head of them.*

XXII.

All times have wont ſafe paſſage to afford
To Meſſengers—] In the allegorical interpretation meaning Embaſſadors.

—ſanctum populis per ſaecula nomen.

And particularly hinting at Philip K. of Spain (the Souldan) who detained the deputies of the States of Holland, being ſent to complain unto him, and to beg a redreſs of their grievances. This action was violating the ſacred privilege of Embaſſadors.

XXVI.

—led her to the ſouldans right.] *Souldans* is the true reading; led her right to the ſouldan's

palace. The conſtruction is the ſame as, *ubi ad Dianæ veneris.* Juſt above,

Him clad in th' armour of A *pagan knight.*

It ſhould be rather THE *pagan knight*: viz. one of them killed, as mentioned in St. 8.

XXVII.

But he refuſing him to let unlace.] to let him unlace his helmet.

XXXV.

like to a lion wood,
Which being wounded of the huntſmans hand
Cannot come near him in the covert wood,
Where he with boughes hath built his ſhady ſtand,
And fenſt himſelf about with many a flaming brand.]

The prince wounded by the ſouldan in his armed chariot is compared to an enraged lion wounded by a hunter, who defends himſelf with trees and with burning brands. 'Tis obſerved by Ariſtotle and Pliny (great obſervers of nature) that lions are frightned with fire: and this circumſtance poets frequently mention.

vacuo qualis diſcedit hiatu
Impatiens remeare leo; quem plurima cuſpis,
Et paſtorales pepulerunt igne catervae.
Claud. in Ruf. ii. 252.

Compare Homer Il. xi. 547. with Barnes' notes. And likewiſe Il. xvii. 657.

XXXVI.

At laſt from his victorious ſhield he drew
The vaile—] This is the firſt time that P. Arthur *voluntarily* makes uſe of the power of his inchanted ſhield. See note on B. i. C. 7. St. 33.

XL.

As when the fierie mouthed *ſteedes*—] *Quadrupedes ignem vomentes*, Ov. Met. ii. 119. *Quos* [*ignes*] *ore et naribus efflant*, ver. 85. He ſays,

Soon as they *did the monſtrous ſcorpion view*—

They is added pleonaſtically, ſee note on B. ii. C. 8. St. 6. Compare this ſtory with Ov. Met. ii. 195. He adds,

And left their ſcorched path yet in the firmament,

Alluding to the poetical account of the galaxy or milky way; which ſee in Chaucer, in the Houſe of Fame, Book ii. 428. And in Manilius i. 727.

An melius manet illa fides per ſaecula priſca,
Illac ſolis equos diverſis curſibus iſſe,
Atque aliam triviſſe viam; longumque per aevum
Exuſtas ſedes, incoctaque ſidera flammis
Caeruleam verſo ſpeciem mutaſſe colore;
Infuſumque loco cinerem, mundumque ſepultum.
Fama etiam antiquis ad nos deſcendit ab annis,
Phaethontem patrio curru per ſigna volantem,
(Dum nova miratur propriùs ſpectacula mundi,
Et puer in caelo ludit, curruque ſuperbus
Luxuriat, magno *cupit et majora parente)*
Monſtratas liquiſſe vias &c.

I have made a neceſſary (as I think) alteration in theſe verſes of Manilius: the tranſcriber, ſuffering his eye to be caught by *mundum* and *mundi* juſt above, gave us

Mundo *cupit et majora parente*

Inſtead of

Magno *cupit et majora parente.*

Which is after the manner and turn of Manilius, *et cupit majora* magno *parente*. Dr. Bentley's alteration *nitido* for *mundo* is at beſt in this paſſage but a botching epithet.

XLI.

Through woods and rocks and mountains they did draw
The yron chariot, and the wheeles did teare,
And toſt the paynim without feare and awe;
From ſide to ſide they toſt him here and there.]

This is the pointing of all the books: but I would rather thus point,

——*and the wheeles did tear,*
And toſt the paynim: without fear and awe
From ſide to ſide they toſt him here and there.

XLII.

At laſt they have all overthrowne to ground
Quite topſide turvey—] This is the ſpelling of the quarto: and the folios, 1609, 1611, 1617, 1679. See Skinner and Junius in *Topſy Turvy*. It ſeems to be corrupted from the *Topſide* being *turned* downward, and formed like many of the ſame nature as, *Hurly Burly*, *Helter Skelter*, &c. The paſſage before us ſeems tranſlated from Hom. Il. v. 485.

Ἔκπεσε δίφρου
Κύμβαχος ἐν κονίῃσιν ἐπὶ βρεχμόν τε καὶ ὤμους.

Excidit curru
Præceps in pulvere in ſinciputque et humeros.

And the following, viz.

That no whole piece of him was to be ſeene.

from Ovid. Met. x. 528. ſpeaking of Hippolitus.

nullaſque in corpore partes
Noſcere quas poſſes. unumque erat omnia vulnus.

Theſe kind of chariots, here alluded to, armed with hookes and keene graples, were called by the Latins, *Falcati currus*, and by the Greeks δρεπανηφόροι. Xenophon deſcribes them, both in his Cyropædia and in his Anabaſis. They ſeem to be much older than the times of Cyrus;

and perhaps are called in Scripture *chariots of iron.*

XLIII.

Like as the curſed ſon of Theſeus—] i. e. Hippolitus the ſon of Theſeus whom his father curſed.

> ——*Immeritumque pater projecit ab urbe;*
> *Horſtilique caput prece deteſtatur euntis.*
> Ov. Met. xv. 504.

See B. i. C. 5. St. 37.

Ibid.

—*rapt and* all to *rent.*] So St. 44. *all to bruſd and broken.* And C. 9. St. 10. See note on B. i. C. 6. St. 47.

XLV.

So on a tree before the tyrants dore
He cauſed them be hang in all mens ſight,
To be a moniment for evermore.] The Briton Prince, having conquered the proud Souldan, hung his armour on a tree as a perpetual monument. So acted Æneas having ſlain the tyrant Mezentius, Virgil, xi. 5. And as Virgil often alludes to the cuſtoms and hiſtory of his own country, ſo does our poet; led thereto by the very nature of his poem. Almoſt all nations dedicated their ſpoils taken in war to their deities. We read in Scripture of ſuch kind of trophies of victory. The Philiſtines hung up the arms of Saul in the temple of their god Aſhtaroth, 1 Sam. xxxi. 10. And it appears that David hung up the ſword of Goliah in the temple of Jeruſalem, 1. Sam. xxi. 9. Theſe acknowlegments to the Lord of Hoſts, the giver of all victory, ſeem as reaſonable as religious. And ſo Queen Elizabeth after that moſt ſignal victory obtained over the Spaniſh Armada, *went to Paul's church*, (WHERE THE BANNERS TAKEN FROM THE ENEMY WERE HUNG UP TO BE SEEN) *gave moſt hearty thanks to God, and heard a ſermon, wherein the glory was given to God alone.* Cambden, pag. 418. For to this hiſtorical fact Spenſer (as I believe) here alludes: and I believe likewiſe, that in this whole epiſode he keeps his eye (as far forth as his fairy tale will permit) on this remarkable victory over this falſly called Invincible Armada. Let us go back a little.—The Soldan is the King of Spain: his ſwearing and banning, St. 28.

Swearing and banning moſt blaſphemouſly——

This may be ſuppoſed to hint at thoſe many pious curſings and papiſtical excommunications ſo liberally thundered out againſt the Queen and her faithful ſubjects. Next the Soldan is deſcribed,

And mounting ſtraight upon a CHARRET HYE—

Cambden more than once mentions the great hight of the Spaniſh ſhips, built with lofty turrets on their decks like caſtles. He ſays,

With yron wheeles and hookes armd dreadfully.

The Prince of Parma likewiſe in the Neatherlands built ſhips—*and prepared piles ſharpened at the neather end*, ARMED WITH YRON AND HOOKED ON THE SIDES—Cambden pag. 404. Let it be added moreover that 'twas reported that this Armada carried various inſtruments of torture; and thus literally *was armed dreadfully with yron wheeles and hookes.*

And drawne of eruell ſteedes which he had fed
With fleſh of men——

What were the captains and ſoldiers of this Armada, but perſecutors, or thoſe who acted under the commands of perſecutors, inquiſitors, DEVOURERS OF MEN?

And by his ſtirrup Talus did attend——

Juſtice prepares now for execution. And here we are led to conſider the various preparations made in England for its juſt defence: By land, the Earl of Leiceſter and Lord Hundſdon, &c. By ſea, Lord Howard of Effingham, Vice Admiral Drake, &c. Submitting always to God's providence, and truſting in the truth of their cauſe.

More in his cauſes truth he truſted then in might.

The fight of the two fleets is imaged in St. 31, 32, &c. The Armada was high-built, and of great bulk; the Spaniſh captains thought they could by their bulkineſs over-ſet the Engliſh fleet,

Or under his fierce horſes feet have borne
And trampled downe——
But the bold child that perill well eſpying—

But the Engliſh ſhips *could turn about with incredible celerity and nimbleneſs, which way ſoever they pleaſed, to charge, wind, and tack about again,* Cambden, pag. 411. See too pag. 413. *Neither did the Lord Admiral think good to adventure grappling with the Spaniſh ſhips: for the enemy had a ſtrong army in his fleet, but he had none: their ſhips were far more for number, of bigger burthen, ſtronger and higher built; ſo as their men fighting from thoſe lofty hatches, muſt inevitably deſtroy thoſe who ſhould charge them from beneath.* 'Tis eaſy to apply this hiſtory to the fable. There were four engagements between the two fleets. I know not but it may ſeem too particular to ſuppoſe the firſt imaged in St. 30, 31. the ſecond in St. 32, 33. the third in St. 34, 35. And the laſt and final overthrow in St. 37, 38.

Where the Prince draws aſide the veil, that covered his bright ſhield, and flaſhed lightning and terrour and confuſion in the face of the tyrant, and his terrified horſes. Now this may allude not only to the burning of the Spaniſh fleet, but to the eaſineſs of the victory over this *Invincible* Armada: and to this alludes likewiſe the medals, which were coined in memory of this ſucceſs, with a fleet flying with full ſails, with this inſcription, VENIT, VIDIT, FUGIT. i. e. (applied to the Soldan, or the Armada) *it came* to attack the Briton prince: *it ſaw*, the brightneſs of the uncovered ſhield: *it fled*, in confuſion and terrour.

XLVII.

Like raging Ino—] Spenſer, who deals much in all kind of mythological lore, compares the frantick wife of the furious Souldan, 1ſt to Ino, who flying from her huſband, that had murdered one of her children, *with knife in hand threw out* into the ſea her other ſon named Melicerta, whom ſhe firſt murdred. The ſtory here alluded to is well known, but varied a little in ſome circumſtances from the poets and mythologiſts. 2dly, to cruel Medea, who flying from her father's wrath, cut in pieces her brother Abſyrtus, that her father might be ſtopped in his purſuit by gathering up the mangled limbs. 3dly, to Agave, the madding mother of Pentheus, who with the reſt of the Bacchanalian crew tore her ſon to pieces for ſlighting the orgies of Bacchus. He ſays,

—Her owne *deare fleſh did teare.*

'twas not *her* owne *deare fleſh*, but her *ſon's fleſh* which ſhe tore, to avoid all ambiguity, I could wiſh ſome book authorized my correction,

—Her ſon's *deare fleſh did teare.*

i. e. her own ſon's fleſh: for *own* and *dear* mean the ſame thing. And Spenſer uſes *deare*, as Homer uſes φίλος, *ſuus.*

XLIX.

To prove her ſurname true that ſhe impoſed has.] viz. Αδικία. See C. 9. St. 1. In this transformation he ſeems to have in view that of Hecuba. See Ovid. Met. xiii. Fab. 2. Eurip. Hecub. 1265. Edit. Barnes.

Ob rabiem nempe, quâ in Graecos invehebatur, canis dicta eſt. Plaut. Menæch.

L.

—And to the Souldan lout.] And did bow down and do homage to the Souldan.

C A N T O IX.

IV.

OF ſundry things did commen.] This expreſſion is frequent in ſcripture, Luke xxiv. 15. *while they communed together*, &c. Milton uſes it, ix. 201. *Then* commune, *how*, &c. The reader is not to be put in mind, perhaps, that the ſpelling is for the ſake of the rhime.

V.

Therefore by name Malengin—] MALUM INGENIUM: *mala mens, malus animus.* '*Malengin: dolus malus:* c'eſt l'action d'une perſonne ingenieuſe à mal faire.' Le Duchet. His den ſeems imaged from the den of Cacus in Virg. viii. 190. and Ov. I. Faſt. 555.

Proque domo longis ſpelunca receſſibus ingens
Abdita; vix ipſis invenienda feris:

That ſcarſe an hound by ſmell can follow out, &c.

XII.

And with Sardonian ſmyle
Laughing on her, his falſe intent to ſhade.] There are herbs, 'tis ſaid, in Sardinia, that diſtort the mouths of thoſe who eat them with ſomething between grinning and laughing: See Virgil, Ecl. vii. 41. Hence when a perſon feigns a laugh, or laughs with his lips only, as Homer expreſſes it, he is ſaid to laugh a Sardonian laugh.

ἡ δ' ἐγέλασσε
Χέιλεσιν, οὐδὲ μέτωπον ἐπ' ὀφρύσι κυανέῃσιν
Ἰάνθη.

Illa verò riſit labiis tenus, non tamen frons ſuper nigra ſupercilia exhilarata eſt. Il. ό. 101. Schol. Οὗτος ὁ γέλως Σαρδόνιος καλεῖται, ὅτ' ἄν τις μὴ ἐκ διαθέσεως γελᾷ. Compare Odyſſ. ύ. 302. Plato and Cicero likewiſe uſe this proverb. And Arioſto alludes to it, Canto xiii. St. 35. *Sorriſe amaramente.*

XIII.

Like as the fouler on his guileful pype
Charmes to the birds full many a pleaſant lay.] He has the ſame alluſion, B. iii. C. 1. St. 54.

Fiſtula dulce canit, volucrem dum decipit auceps.

And the ſame expreſſion in Ecl. x.

Here we our ſlender pipes may ſafely charme,

i. e. Says the old Gloſſary, ‘ temper and order : ‘ for charmes were wont to be made by verſes.’ he had Virgil's expreſſion in view, Ecl. x. 51. and Æn. i. 1. *Carmen modulatus.*

XIV.

He ſuddenly his net upon her threw.] Spenſer might have in view the Retiarius ; who fought with a net to intangle his adverſary : or rather the giant Zambardo, in Orlando Innam. L. 1. C. 5. Or the giant Caligorante, in Orl. Fur. Canto xv.

XIX.

So did deceipt the ſelfe deceiver fayle.] So did deceipt deceive the deceiver himſelf ; *ſelf* is himſelf. *Sic fraus fefellit fallentem.*

XXI.

Where they a ſtately pallace—] The palace of Q. Elizabeth.

XXV.

There as they entred at the ſcriene—] meaning Weſtminſter-hall. The Chancellor, and judges have ſcrienes, lattices, *Cancelli*, around their ſeats : the *Chancellor* has his name particularly from hence.

XXVI.

BON FONS—] Spenſer wrote I believe, BON FONT. See what follows.

XXVII.

And all emboſt with lyons and with flourdelice.] This is pointing out the allegory very particular.

XXIX.

—*And on their* purpled *wings.*] Perhaps he gave it *purple wings.* Ov. Rem. Am. 701.

Nec nos purpureas *pueri reſecabimus* alas.

Horat. L. iv. Od. 1. *purpurei olores.* Conſult Bentley on Hor. L. iii. Od. 3. verſe 12. *purpures ore.* See note on B. ii. C. 3. St. 1.

XXXI.

All lovely daughters of high Jove, that hight Litae—] I formerly mentioned the decorum and addreſs of our poet in departing from ancient mythology. Homer's Λιται were ugly and lame : ugly, as ſorrowful ; lame, to ſhow their humiliation. But our poet makes them fair virgins ; attendants on Q. Elizabeth, as her maids of honour. Compare Hom. Il. ix. 498. with the commentators. And why might not theſe *Litae* be drawn handſome ? Why ſhould not prayers be performed with a chearful countenance ? How properly then, according to his own mythology, are theſe virgins called *faire*, and dreſſed in *white* as the ſaints and angels are dreſſed in heaven ?

A bevie of FAIRE *virgins clad in* white.

XXXIII.

—*With* rebellions *ſound.*] So the quarto. But the Folio 1609, *rebellious.*

XXXV.

And fervour of his flames ſomewhat ADAW.] When the ſun draws towards *the weſtern brim*, the weſtern horizon (ſo Milton, v. 140. ſays *the ocean brim*) he begins to abate his brightneſs, and ſomewhat to ADAW the fervour of his flames. What is the meaning of ADAW ? Chaucer uſes it for *awake :* and ſo Lidgate in the hiſtory of Troy, Chap. ii. *Aurora eaſtward doth* ADAWE. Skinner, ‘ Adawed, *expergefactus :* fort : q. d. Adawned.’ But this interpretation is quite foreign to the paſſage : for here it means *extinguiſh* ; and perhaps the poet had in his eye the Anglo-S. ꝺƿæꞅcan, aꝺƿæꞅcan, *extinguere.* See the Gloſs. in *Adaw.*

XXXVI.

Dealing of juſtice with indifferent grace.] *i. e.* indifferently, as we uſe it in our Common Prayer, *adminiſtring juſtice indifferently.*

XXXVIII.

A Ladie—] Mary Q. of Scots : whom in St. 42. he calls *untitled queen.*

XLI.

With faithleſſe Blandamour and Paridell.] The Earls of Northumberland and Weſtmorland.

XLIII.

The kingdoms Care.] The Lord Treaſurer Burleigh.

XLV.

And high alliance unto forren powre.] *viz.* to France and Scotland.

XLVI.

The Briton Prince was ſore empaſſionate
And woxe inclined much unto her part.] The Earl of Leiceſter (often imaged in P. Arthur) was thought inclined to the party of the Q. of Scots.

XLVIII.

Abhorred murder—] *viz.* of her huſband, the Earl of Darnley.

CANTO X.

I.

OR drawn forth from her by divine extreate.] By divine extraction: as derived from juſtice originally, and a part of her. Milton very ſcriptural ſays, *Mercy collegue with Juſtice*, x. 59.

II.

Oft ſpilles the principal to ſave the part.] He ſeems to have Ovid in view,

> *Sed immedicabile vulnus*
> *Enſe recidendum, ne pars ſincera trahatur.*

To preſerve right inviolated, often takes away the chief, or principal, corrupted part, to ſave the other part which is not corrupted.

III.

From th' utmoſt brinke of the Armericke ſhore
Unto the margent of the Molucas?] Even from Bretagne in France, called formerly Aremorica or Armorica [which Spenſer ſpells *Armericke*, or his printer, I cannot determine whether] unto the Molucca iſlands in the Eaſt Indian ſeas.

> *In Armorike that clepid is Britaine.*
> Ch. Urry's Edit. p. 108.

VI.

There came two Springals—] Having finiſhed the ſtory of Mary Q. of Scots, he now treats (under the fiction of a fairy tale) of the afflicted ſtate of the Low Countries, ſuccoured by Q. Elizabeth. *Theſe two Springals*, mean the Marquiſs of Haurec and Adolph Metkerk.

Ibid.

To ſeek for ſuccour of her and of her peares] So the quarto. And this ſeems Spenſer's reading: 'tis thus to be ſcanned,

> *To ſeek | for ſúccour | of her | and of | her peares.*

But the Folio of 1609.

> *To ſeek for ſuccour of her and her peares.*

Ibid.

By a ſtrong tyrant.] Philip king of Spain.

VII.

Even ſeventeen goodly ſons.] The ſeventeen provinces of the Netherlands.

VIII.

Had left her now but five—] The cruelties which were exerciſed in the Netherlands by the Duke of Alva, and the ſchemes which were purſued by the ſubſequent Regents, to introduce the Roman religion, and to make the King of Spain abſolute, ſtirr'd up the Prince of Orange to unite as many of the provinces, as he poſſibly could, in one confederacy. Theſe provinces were FIVE, which *Belge complains were the only five left of all her numerous brood*, viz. Holland, Frieſland, Zealand, Guelderland, and Utrecht.

Ibid.

And had three bodies—] τρισώματος Γηρύων, Æſchyl. in Agam. τρικάρηνον Γηρυονῆα, Heſ. Theog. 287.

> *Quidve tripectora tergemini vis Geryanai.*
> Lucretius.

This monſter makes a very pictureſque figure in a romance or fairy tale. If the reader wants to know particularly concerning the mythology here alluded to, let him conſult Servius and the commentators on Virgil, vii. 662. and Heſiod, Theog. ver. 287, &c. Silius Ital. xiii. 845. Apollodorus. Schol. Apoll. Rhod. Argon. ii. 1215. Hyginus, Fab. cli. Natales Comes, L. vii. C. I.

X.

For they were all, they ſay, of purple hew.] Φοινικᾶς βοῦς, Apollodorus. *Juſſit Herculem Euryſtheus, ut* puniceos *Geryonis, Hiſpaniæ regis*, boves, *qui hoſpites vorarent, ad ſe adduceret.* Natales Comes.

XI.

Being then made a widow, as befell,
After her huſbands late deceaſe—] The allegory is very elegant and learned, conſidered either in a general and poetical ſenſe, or in the hiſtorical view of the ſtate of Belge; when the Spaniards had ſubverted the liberties of the States, after the aſſaſſination of the Prince of Orange. The deſcription of Belge as a *Widow*, is ſcriptural likewiſe: this ſuperadds to its dignity. *How doth the city ſit ſolitary, that was full of people! how is ſhe become as a* WIDOW! Lament. i. 1. *To widow* is uſed in the Greek language for *to make deſolate*,

> Ἰλίου ἐξαλάπαξε πόλιν ΧΗΡΩΣΕ δ' ἀγυιάς.
> *Ilii vaſtavit urbem et* viduavit *compita.*
> Hom. Il. v. 642.

And in this ſenſe Virgil moſt elegantly uſes it, viii. 571.

> —viduaſſet *civibus urbem.*

XIII.

Unto a dreadful monſter—] Meaning the papiſtical religion inforced by perſecution; particularly the inquiſition, which the Duke of Alva ſet up in the Netherlands.

XV.

Nor undertake the ſame FOR COWHEARD FEARE.] Belge ſent her two ſons to deſire aid of Q. Elizabeth, which they aſked in preſence of many of her knights, *who not undertaking the adventure* FOR COWHEARD FEARE, *Prince Arthur ſtepped forth*, &c. I cannot perſuade myſelf that Spenſer thus wrote, ſo contrary to decorum; and in the allegorical view reflecting upon the characters of all the knights in the ſervice of Mercilla: for what reproach is equal to the name of *Cowheard?* I believe the copy was blotted, and the received reading made up, as uſual in ſuch caſes, by the corrector of the preſs. What if we read,

Who when he none of all thoſe knights did ſee
Hartily bent that enterpriſe to heare,
Nor undertake the ſame; FAR DRIVING *feare,*
He ſtepped forth with courage bold and great—

XVI.

The morrow next appeared with purple hayre.] See note on B. ii. C. 3. St. 1.

XVIII.

That to thoſe fennes for faſtneſſe *ſhe did fly.*] So the quarto, and Folio 1609. But the Folios, 1611. 1617. 1679. *for ſafeneſſe*. I can ſee no reaſon of altering: *Faſtneſſe* means ſtrong holds or places of ſecurity.

XXI.

For other meed may hope for none of mee] For you may expect for none other meed of me.

XXIV.

And if all fayle, yet FAREWELL *open field.*] I believe he wrote WELL FARE, i. e. well befal, or happen. Anglo-S. ƿel-faꞃan. to betide, or happen well.

XXV.

And in her necke a caſtle huge had made,
The which did her command without needing perſuade.] Without the neceſſity of perſuaſion: by force and violence. This *city* I ſuppoſe to be Antwerp; and the *caſtle*, the citadel, which was built by the Duke of Alva, to keep the people in awe. In this citadel the Duke cauſed to be erected his ſtatue, repreſenting him trampling upon the conquering ſtates of the Netherlands.

XXX.

And ſet a Seneſchall of dreaded might—] Meaning the Regent of the Netherlands, ſet up by Philip, King of Spain. The cruelleſt of all was the Duke of Alva.

XXXIII.

Which tombling down upon the ſenſeleſſe *ground.*] See note on B. iv. C. 8. St. 16.

Ibid.

Gave leave unto his ghoſt from thraldome bound.] Should he not have ſaid, his ghoſt now freed from thraldome, *corpore ſolutus?*

—From thrall unbound,

Uſing *thrall* for *thraldome*. Or thus,

Gave leave t' his ghoſt, from thraldome now unbound,
To wander in the grieſly ſhades of night.

C A N T O XI.

II.

HOW that the lady Belge now had found
A champion, that had with his CHAMPION
fought,
And laid his ſeneſchall low upon the ground.] *Champion* in the beginning of the line caught the printer's eye and occaſioned him to print *Champion* in the latter part, whereas he ought to have given it,

A champion, *that had with his* CHAMPIONS
fought—

viz. the three knights mentioned above, Canto x. St. 34.

III.

—with all his many bad.] With all his wicked attendants.

V.

THE WHILEST *at him ſo dreadfully he* drive,
That ſeemed a marble rock aſunder could have rive.] Spenſer wrote as uſually, THE WHILES. With reſpect to the terminating words in the rhimes, he uſes *drive* for *drives*; and *rive* for *riven*. See note on B. iv. C. 11. St. 46.

VI.

Behinde, beſide, before—] *Innanzi, in mezzo, in ogni parte.* Berni Orl. Inn. L. ii. C. 20. St. 20.

VIII.

Uppon the childe.] Infant, or prince. See *Child* in the Gloſſary.

IX.

And laught aloud that all his teeth—] The poet mixes the ludicrous with the dreadful. So Milton of Death, ii. 845. *Grin'd horrible a gaſtly ſmile.*

XVI.

But ev'n that which thou ſá-vedſt, thine ſtill to remain.] So the verſe is to be red in ſcanſion.---Belge offers herſelf and all her caſtles to the Briton Prince: ſee below the handſome anſwer which the Prince makes. Does not this plainly allude to the States' offer, and to the Queen's refuſal of the ſovereignty of the Netherlands?

XXI.

—*and his bright ſhield diſplay.*] He diſplays the brightneſs of Truth againſt ſuperſtitious illuſions. See note on B. i. C. 8. St. 19.

XXII.

Upon the image with his naked blade
Three times, as in defiance, there he ſtroke.] See this cuſtom explained in a note on B. iv. C. 10. St. 9.

XXIII.

An huge great beaſt—] Compare Berni Orl. Innam. L. i. C. 5. St. 75. Compare likewiſe the deſcription of Errour in the note on B. i. C. i. St. 13.

XXIV.

And *Eagles wings.*] The folio 1609, An *eagles wings.*

XXV.

The father of that fatal progeny.] He calls the progeny of Oedipus fatal, as if Providence had marked them out for extraordinary puniſhments on account of his inceſtuous marriage.

XXIX.

As when the maſt of ſome *well-timbred hulke*
Is with the blaſt of ſome *outragious ſtorme*—] One would be apt to think the word above caught the printer's eye and occaſioned the repetition of it below.—I had rather read,

> *Is with the blaſt of* an *outragious ſtorme*—

Ibid.

Whileſt ſtill ſhe ſtands aſtoniſht *and forlorne.*] It ſhould be red as two words *as ſtoniſht.*

XXX.

THEN *gan ſhe cry much louder* THEN *before.*] Spenſer I believe wrote,

> Tho *gan ſhe cry much louder* then *before.*

It ſhould not have been printed *than:* this is the modern ſpelling.

Ibid.

As if the onely ſound *thereof ſhe fear'd.*] i. e. as if ſhe feared only the ſound thereof. *Onely* is ſo placed by Mr. Hammond, who very elegantly has imitated ſome of Tibullus' Elegies.

> —*I ſtrive to pleaſe one* ONELY *maid;*
> *And ſhe contemns the trifles that I ſing.*

i. e. only one maid. So Milton v. 5. ſays, *Which th' only ſound,* for *which only the ſound.*

XXXI.

Such loathly matter were ſmall luſt to ſpeake or thinke.] The image is odious (as he intends it) rather than terrible. Compare B. i. C. 1. St. 20.

XXXIII.

And eke that idoll—] Meaning the popiſh religion was deſtroyed, and the proteſtant eſtabliſhed.

XXXIV.

To ſee thee man—] See note on B. i. C. 12. St. 9.

XXXV.

Then to his firſt emprize---] viz. his ſeeking Gloriana, whom he had ſeen in a viſion. B. i. C. 9. St. 15.

XXXVI.

But turne we now to noble Arthegall.] So the Italian romance poets, *Ma torniamo,* &c.

XL.

She death ſhall by. *thoſe tydings ſad.*] So this is printed in the quarto, and folio, 1609. But in the folio 1611, 1617, &c. as I have printed it in the context.

XLI.

But witneſſe unto me, ye heavens, that KNEW
How cleare I am from blame of this upbraide
For ye into like thraldome me did THROW.] I have made for the ſake of the rhime, a very obvious and eaſy alteration in the context.—This Apoſtrophe of Arthegal to vindicate his honour from neglecting the adventure, which he had taken in hand, to relieve Irena, is very like that moſt elegant apoſtrophe, which Æneas makes, when he relates to Dido the ſiege and deſtruction of Troy. Arthegal ſtands much more cleare; his thraldome is mentioned above, C. 5. St. 17. But how ſupinely did the wiſe and brave Æneas behave in ſuffering the Greeks to impoſe on the Trojan credulity? and yet ſee how he apoſtraphizes

> *Iliaci cineres*—

Compare the note on B. i. C. 7. St. 49. where I have ſhown Taſſo's and Milton's imitations: and corrected Milton, i. 635. as I think very juſtly, *For me be witneſs, all* YE *hoſt of heaven—*

So Arthegal here,

But witneſſe unto me YE *heavens—*

So Una, B. i. C. 7. St. 49.

Be judge, YE *heavens—*

Virgil, *Iliaci Cineres*—Taſſo, *Voi chiamo*— Spenſer, like Homer, when he has ſaid any thing well once, ſtops not here, but repeats it again; that you may not forget it:

Haec placuit ſemel, haec decies repetita placebit.

XLIV.

They ſaw a knight—] Henry of Navarre. *The rude rout*, his rebellious ſubjects. *The Lady*, France, or the Genius of France, hight *Flourdelis*, [St. 49.]

XLV.

And like a lion—] Alluding to the courage and activity which Henry ſhow'd in his various battles againſt his ſubjects.

XLVI.

And forced him to throw it [his ſhield] *quite away.*] i. e. to renounce his proteſtant faith. In alluſion to Epheſ. vi. 16. *Above all, taking* THE SHIELD OF FAITH.

XLVII.

They drew unto his aide—] Alluding to the aſſiſtance given to Henry IV. by Q. Elizabeth.

L.

Grandtorto] The K. of Spain.

Ibid.

Ay me, that ever guile in women was invented!] i. e. was ever met with, found, &c.

Hei mihi, femineo quod fraus in pectore quondam
Inventa eſt!

LIII.

---*the knight of the red-croſſe.*] See note on B. iii. C. 3. St. 62. 'Tis rightly done of our poet to put us in mind now and then of his heroes; for they are all to be brought together in the laſt book, when they make their appearance, with P. Arthur, before the Fairy Queen.

LVI.

Ne for advantage terme *to entertaine.*] Perhaps, *terms*, conditions, &c.

LXII.

As prayſe and honor.] i. e. honourable praiſe. ἓν διὰ δυοῖν.

CANTO XII.

XII.

O SACRED hunger *of ambitious mindes*
And impotent deſire *of men to raigne!*] Spenſer is claſſical in his expreſſions; and to underſtand him you muſt often tranſlate him. *Sacred hunger.* Virg. iii. 56. *Sacra fames. Impotent deſire of men to raigne: Impotens regnandi cupido:* i. e. ungovernable, violent, &c. He adds,

Nor laws of men, &c. *can keep from outrage,* &c.
Where they may hope a kingdom to obtaine.

Perhaps he had in view, what Cicero tells us was Cæſar's favourite ſentiment from a ſpeech in Euripides,

Nam ſi violandum eſt jus, regnandi gratiâ
Violandum eſt; aliis rebus pietatem colas.
Cic. Off. iii. ex Phæniſſ. Eurip.

No faith ſo firme, no truſt can be ſo ſtrong.
No love ſo laſting then, that may endure *long,*

If this is the true reading, *endure* is of three ſyllables, but I have followed the folio of 1609, and printed it *enduren*. Reflections of this kind are very frequent: ſo in B. ii. C. 10. St. 35.

But O the greedy thirſt of royall crowne,
That knows no kindred, nor regards no right.

Chaucer, Knighte's Tale, 1626.

O Cupido, out of all charitee!
O reign, that wouldſt have no felaw with thee!
Full ſothe is ſaid, that Love ne Lordſhip
Will not his thankes have any felawſhip.

So the Ital. Proverb, *Amor et ſeignoria non vogliano compagnia.*

And Ovid.

Non bene cum ſociis regna Venuſque manent.

XIII.

Like as a tender roſe---] See note on B. iv. C. 12. St. 39.

XVIII.

As when a ſkilful marriner doth reed
A ſtorme approaching, that doth perill threat,
He will not bide the daunger of ſuch dread,

But ſtrikes his ſails, and vereth his main-ſheet,
And lends unto it leave the emptie ayre to beat.]

Compare this ſimile with the following.

So when the ſeamen from afar deſcry
The clouds grow black upon the low'ring ſky,
Hear the winds roar and mark the ſeas run high,
They furl the flutt'ring ſheet with timely care,
And wiſely for the coming ſtorm prepare.
Rowe's Lucan, vi. 494.

XXIII.

That falling on his mother earth he fed.] The conſtruction is, that falling he fed on [he bit] his mother earth,

Procubuit moriens et humum ſemel ore momordit.
Virg. xi. 418.

XXIII.

Tho' as he back returned—] The hiſtorical alluſion points to the detraction and envy which followed the Lord Grey, when he returned from Ireland. "I remember that in the "late government of the good Lord Grey, "when after long travail, and many perillous "aſſays, he had brought all things almoſt to "that paſs that it was even made ready for "reformation, and might have been brought "to what her majeſty would; like complaint "was made againſt him, that he was a bloody "man, and regarded not the life of her ſubjects. "—whom, who that well knew, knew to be "moſt gentle, affable, loving and temperate. "—Therefore moſt untruly and maliciouſly do "theſe evil tongues backbite and ſlander the "ſacred aſhes of that moſt juſt and honourable "perſonage, whoſe leaſt virtue, of many that "abounded in his heroic ſpirit, they were never "able to aſpire unto." Spenſer's view of Ireland.

Ibid.

Two grieſly creatures; AND TO THAT *their faces. Moſt foule and filthie were*—] I believe Spenſer wrote

—ADD TO THAT *their faces*
Moſt foule and filthie were.

ADD TO THAT, *Adde quod*, moreover—Theſe grieſly creatures were Envy and Detraction. Compare Envy feminine, with Envy maſculine, B. I. C. 4. St. 30. See too Ovid. Met. ii. where Minerva pays a viſit to this imp of hell.

XXXIV.

A diſtaffe in her other hand *ſhe had.*] i. e. her left hand. See note on B. II. C. 4. St. 4. The poet diſtinguiſhes Detraction from Envy very maſterly.

XXXVII.

A monſter, which the Blatant beaſt men call.] Spenſer generally gives you ſome hint, and a ſhort tranſitory kind of view, of what he intends afterwards to diſplay more fully. The Blatant beaſt, here juſt mentioned, he tells you is under the direction of Envy and Detraction: we ſhall read more of him in the next book. His name is derived from *Blaterare*, to babble idly and impertinently, like defamatory and detracting tongues: or the Ital. *blatterare*. See note on B. vi. C. 12. St. 39.

XXXIX.

Then from her mouth—] Envy is deſcribed above, St. 30, gnawing a ſnake, as in Ov. Met. ii. 760. *videt intus edentem vipereas carnes.* This half-gnawen ſnake ſhe throws at Arthegal, which ſecretly bit him: intimating that he felt the effects of his envyers and calumniators. The conduct of other poets is different: thoſe bit by the ſerpent of Envy are poiſoned with the malignity, and become the envyers, not the envyed.

XL.

As for Grandtorto—] When Lord Grey was deputy of Ireland, he put to the ſword the Spaniards, who ſurrendered to his mercy. His enemies ſaid 'twas done *with treachery* and unjuſtly. This is the hiſtorical alluſion: and 'tis mentioned by Spenſer in his view of Ireland.

LET us, as uſual, take a review of this Fifth Book, which treats, in the form of an allegory, of the moſt comprehenſive of all human virtues.

Herodotus informs us, that the Perſian kings celebrated with the higheſt magnificence their birth-day; when they granted to every one his boon. Nor with leſs magnificence the Fairy Queen kept her annual feaſt, on twelve ſeveral days, and granted to every juſt petitioner the requeſted boon.

In one of thoſe days a diſconſolate queen, named Irena, attended by Sir Sergis, made her entry according to the cuſtom eſtabliſhed; and complaining that an oppreſſive tyrant kept by violence her crown from her, prayed that ſome knight might be aſſigned to perform that adventure; her boon was granted, and Sir Arthegal was the knight aſſigned.

This hero we have been long acquainted with; and have ſeen him in Fairy land, ſeeking adventures, and perfecting himſelf in many a chivalrous empriſe. But we muſt ſuppoſe that he was not to proceed on his grand queſt, till joined by his faithful Talus; a man of iron mold, without any degree of paſſion or affection, but the propereſt perſon imaginable to put in act the righteous decrees of Arthegal, or in one word, to be an executioner. Thus is juſtice (imaged in Arthegal) armed with power (imaged in Talus :) and thus accoutred, he relieves the oppreſſed, diſtributes right, and redreſſes injured kingdoms aad nations.

Though Arthegal appears in a fuller view in this book, than hitherto, yet our chief hero, who is to be perfected in juſtice, that he might in the end obtain true glory, is not forgotten. If Homer dwells on the exploits of Diomed, or ſhows you at large Agamemnon, or deſcribes the ſucceſs of Hector ; yet ever and anon you are put in mind of Achilles ; and you plainly perceive the fatal effects of that pernicious wrath, which brought ſo many woes on Greece. Hence the unity of the poem is preſerved. Why will you not conſider Spenſer's poem in the ſame view, only built on a more extenſive plan ?

The Briton prince becomes acquainted with Arthegal by a rencounter, which often happens among knight-errants : as ſoon as they are reconciled (for the real great and good never diſagree) they go in queſt of adventures ; and afterwards viſit Mercilla at her royal palace. And here the Briton prince undertakes the relief of Belge from an oppreſſive tyrant : Mean time Arthegal goes to reinſtate Irena in her priſtine dignity.

The hiſtorical alluſions in this book are ſo very apparent, that the moſt ſuperficial readers of Spenſer never could miſtake them, becauſe he mentions the very names. But I wonder that they ſtopped here, and did not purſue the hint, which the poet had given them.

Of Faery lond yet if he more inquire,
By certaine ſignes here ſet in ſundry place,
He may it find ; ne let him then admire,
But yield his ſenſe to be too blunt and baſe,
That n'ote without an hound fine footing trace.
Introduction, B. ii. St. 4.

Let us trace this fine footing, and take care we do not over-run our game, or ſtart more game than we are able to catch. Sir Bourbon, B. v. C. 11. St. 52, is Henry of Navarre ; who was kept from his crown, becauſe a proteſtant ; and hence *in dangerous diſtreſs of a rude rout*, St. 44. The lady Flourdelis is the Genius of France. Bourbon in the encounter with *the rude rout*, i. e. his rebellious ſubjects, flings away his ſhield [*the ſhield of faith*, Epheſ. vi. 16. his religion.] And thus becomes a recreant knight.

—the love of lordſhips and of lands
Made him become moſt FAITHLESS *and unſound.*
C. 12. St. 2.

Notwithſtanding the Genius of France is forced to take him,

So bore her quite away, nor well nor ill apaid.
C. il. St. 64.

Let us trace out the epiſode of Belge,

There came two ſpringalls [viz. the Marquis of Hauree and Adolph. Metkerk. See Cambden, pag. 221, anno 1577.] *Farre thence from forrein land* [from the Netherlands] *where they did dwell,*

To ſeeke for ſuccour of her [Q. Elizabeth] *and her peeres.*

The Briton prince, in whom I think imaged the Earl of Leiceſter, undertakes to deliver Belge from the cruelties of Geryoneo, i. e. the K. of Spain. See note on the introduction, B. i. St. 2. pag. 332. Mercilla is plainly Q. Elizabeth ; the lady brought to the bar, Mary Q. of Scots : the *ſage old ſire that had to name*

The kingdom's care *with a white ſilver head*, means the lord treaſurer Burleigh : Spenſer by ſome former poems had brought himſelf *into this mighty man's diſpleaſure*, B. vi. C. 12. St. 41. He now ſeems glad to curry favour ; and methinks goes a little out of his way in making himſelf a party-man by abuſing the memory of this unhappy Queen.—But this is foreign to my deſign ; let us return to our hiſtory. The two paramours of Dueſſa, the Q. of Scots, are Blandamour and Paridell, i. e. the Earls of Northumberland and Weſtmorland. Blandamour is the Earl of Northumberland, becauſe the poet calls him, *The Hotſpurre youth*, B. v. C. 1. St. 35. This was the well-known name given to the young Percy in the reign of King Henry IV. And is not this ſpeaking out, as plain as the nature of this kind of poetry admits ? Paridell is the Earl of Northumberland : Arthegal, I am thoroughly perſuaded, is Arthur Lord Grey of Wilton, Lord Deputy of Ireland, our poet's patron. His military and vigorous executions againſt the rebels in Ireland, brought upon him a load of envy and Idetraction, when he came back to England : and this is very plainly hinted at in the cloſe of the 12th Canto. [Compare Cambden, pag. 243 and 257, anno 1580, and Lloyd's State Worthies, in the life of Arthur Grey Baron of Wilton.] Theſe circumſtances are a ſtrong proof that Ireland, agreeable to this kind of proſopopæia, is ſhadowed out to us by Irena. With this hint given, read and apply the following verſes, C. 12. St. 40.

And that bright ſword THE SWORD OF JUSTICE *lent,*
Had ſtained with reproachful crueltie,
In guiltleſſe blood of many an innocent.

THE SWORD OF JUSTICE, i. e. according to the fable, the ſword of gold given him by Aſtræa; according to the moral, the ſword he received as Lord Deputy of Ireland, and the enſign of his command.

But I have ſtill farther proofs: for what is Irena, but Ierna, a kingdom or ſtate that ſtands in need of ſuccour, as much as Belge? See likewiſe how the ſituation of the Iſland is pointed out, B. v. C. 6. St. 7.

She to a window came that opened weſt
Towards which coaſt her love his way addreſt. i. e. (in the hiſtorical view) Arthegal was going towards Ireland, which lay *weſt* of England. See likewiſe C. 12. St. 3.

To the ſea ſhore he gan his way apply.

And, C. 12. St. 26, he calls it *a ragged common-weale*; as certainly it was, diſtracted with civil wars, and torn in pieces with perpetual rebellions, fomented by the K. of Spain, and the Pope.

If any ſhould think that *Irena* means *Peace* in general, his interpretation might ſeem to be countenanc'd by the old quarto; which in one place (viz. B. v. C. 1. St. 4.) ſpells it *Eirena*. But this is the ſame name with the fair lady that attends Mercilla's throne, in B. v. C. 9. St. 32. And in all other places 'tis ſpelt *Irena*, or *Irene*; and ſo perpetually in all the Folio editions.

Old Sir Sergis, I take to be Walſingham. The K. of Spain is imaged in the ſon of Geryon. C. 10. St. 8, in the ſoldan, C. 8. St. 28. and in Grandtorto. The ſeneſchal in C. 10. St. 30. ſeems the Duke of Alva.

Will it appear too refining, if we ſuppoſe that the Sarazin Pollente, with his trap-falls, and *his groome of evil guize*, hence named Guizor (B. v. C. 2. St. 6.] alludes to Charles the IXth. K. of France, *who by ſleights did underfong* the proteſtants, and thus perfidiouſly maſſacred them? If this is allowed, who can help applying the name of Guizor, to the head of the Popiſh league, and chief perſecutor, the Duke of Guiſe? And to carry on ſtill this alluſion, what is all that plot laid in the dead of night, by the ſame ſort of miſcreants, to murder the Britiſh virgin (B. v. C. vi. St. 27.) but a type of that plot laid againſt the chief of the Britiſh, as well as other proteſtant noblemen, 'that being thus brought into the net, both they, and with them the evangelical religion, might with one ſtroke, if not have their throats cut, yet at leaſt receive a mortal wound.' [Cambden, p. 187] a plot, which though not fully accompliſhed, yet ended in a maſſacre, and was begun at midnight, at a certain ſignal given, on the eve of St. Bartholomew, anno 1572.

What ſhall we ſay of the tilts and tourneyments at the ſpouſal of fair Florimel? Had the poet his eye on thoſe tiltings, performed at a vaſt expence, by the Earl of Arundel, Lord Windſor, Sir Philip Sidney, and Sir Fulk Grevil, who challenged all comers; and which were intended to entertain the French nobility, and the ambaſſadors, who came to treat of Anjou's marriage with the queen? [See Cambden, p. 265.] Methinks I ſometimes ſee a faint reſemblance between Braggadochio and the Duke of Anjou, and their buffoon ſervants, Trompart and Simier.

In the vth Canto Arthegal is impriſoned by an Amazonian dame, called by a French name Radigund; for Radegonda was a famous queen of France. Now as Spenſer carries two faces under one hood, and means more always than in plain words he tells you; why, I ſay, does he who writes in a 'continued allegory,' give you this epiſode, if there is not more meant than what the dull letter contains? The ſtory, I think, is partly moral, but chiefly hiſtorical, and alludes to Arthegal's father being taken priſoner in France; who almoſt ruin'd his patrimony to pay his ranſom [See Cambden, pag. 68; and Lloyd's life of Arthur Grey, Baron of Wilton.] 'Tis not at all foreign to the nature of this poem to mix family hiſtories, and unite them in one perſon.

In the ixth Canto we read of a wicked villain which *wonned in a rocke*, and pilfered the country all around: he is named Melengine, from his miſchievous diſpoſition. Is not this robber a type of thoſe rebels, who had taken their refuge in Glandilough, 'beſet round 'about with craggy rocks, and a ſteep down-'fal, and with trees and thickets of wood, the 'paths and croſsways whereof are ſcarce known 'to the dwellers there abouts (Cambden, pag. 241. Compare B. v. C. 9. St. 6.) This villain is deſtroyed without mercy or remorſe, as the rebels were with their accomplices.

Crying in vain for help, when help was paſt.
B. v. C. 9. St. 19.

But if the reader has a mind to ſee how far types and ſymbols may be carried, I refer him to my own note on B. v. C. 8. St. 45.

And upon a review of what is here offered relating to hiſtorical alluſions, if the reader thinks my arguments too flimſy, and extended beyond their due limits, and ſhould laugh

To ſee their thrids ſo thin, as ſpyders frame,
And eke ſo ſhort, that ſeem'd their ends out ſhortly
came,

I would deſire him to conſider what latitude of interpretation all typical and ſymbolical writings admit; and that this poem is full of hiſtorical alluſions, as the poet hints in many places.

NOTES

ON THE

SIXTH BOOK of the FAIRY QUEEN,

Containing the Legend of Sir Calidore, or of Courteſie.

II.

AND goodly fury *into them infuſe*] *Negat enim ſine* furore *Democritus quenquam poetam magnum eſſe poſſe.* Cicer. de Divin. i. 37.

Ergo ubi fatidicos concepit mente furores
Incaluitque Deo. Ov Met. ii. 640.

Ibid.

In theſe ſtrange wayes where never foot did uſe.] Nothing is ſo common as this boaſt of the poets; they all walk in paths untrodden before; Lucretius, Virgil, Manilius, &c. with a thouſand others, ſcorn to tread in any man's ſteps. But of all commend me to Arioſto, who in the very entrance of his work, ſays he ſings,

'Things unattempted yet in proſe or rhyme.'
Coſa non detta in proſa mai ne in rima.

But the Orlando Furioſo is founded upon the ſtory of the Orlando Innamorato; and this very verſe is imitated from Boyardo, Lib. ii. C. 29. St. 1. and L. 2. C. 30. St. 1.

La piu ſtupenda guerra, e la maggiore
Che raccontaſſe mai proſa ne verſo
Vengo a contarvi.—

III.

Sith it at firſt was by the gods with paine
Planted in earth—] *with paine*, i. e. difficultly. The virtues are tranſplanted from heaven; theſe are flowers that grow with difficulty in this lower and wicked world. From heaven is derived *every good and perfect gift*: as the apoſtle tells us. Compare B. iii. C. 5. St. 52. and B. iv. C. 8. St. 33.

IV.

—*That feeble eies* miſdeeme.] judge wrongly of.

V.

Which ſee not perfect things but IN *a glaſs.*] *not perfect things*, i. e. not perfectly, darkly: ἐν ἀινίγματι, i. e. ἀιμιγματωδῶς, 1 Cor. xiii. 12. *for now we ſee* THROUGH *a glaſs darkly.* βλέπομεν γὰρ ἄρτι δι᾽ ἐσόπτρου ἐν ἀινίγματι. Our tranſlators take ἔσοπτρον, not for what reflects the image, *ſpeculum*; as Spenſer does: but for *ſpeculare*, a tranſparent cryſtal, or ſtone, or horn.

VI.

But meriteth indeed an higher NAME,
Yet ſo from high to low upliſted is your name.] It ſhould have been printed *a higher* FAME: 'tis an error frequently erred in printing this poem, of repeating the ſame word twice.

VII.

Right ſo from you all goodly virtues well
Into the reſt, which round about you ring] As all rivers come from the ſea [Eccleſ. i. 7.] So from you, O queen, all goodly virtues do originally pour themſelves [*doe well*] into the reſt of the

nobility, which do *ring* [or make a ring] round about you; i. e. which ſurround your throne: *qui te coronâ factâ circumſtant: qui te coronant.* So perhaps 'tis to be underſtood, rather than, *which doe* RING, *or make a wide report round about you.* However, let the reader pleaſe himſelf, and make ſome allowance for jingling rhymes.

CANTO I.

I.

Of court it ſeems men courteſie do call.] To this etymology of courteſy he alludes in B. iii. C. 6. St. 1. where he calls the court,

The great ſchoole miſtreſſe of all curteſy.

And Milton has the ſame alluſion in his Maſk.

Shepherd, I take thy word,
And truſt thy honeſt offer'd courteſie,
Which oft is ſooner found in lowly ſheds
With ſmoaky rafters, than in tap'ſtry halls,
And courts of princes, where it firſt was nam'd,
And yet is moſt pretended.

See Junius in *Courteſie.*

II.

To which he adding comely guize withall,
And gracious ſpeach did ſteale mens hearts away:
Nathleſs thereto he was full ſtout and tall,
And well approv'd—] 2 Sam. xv. 6. *So Abſolom* ſtole the hearts *of the men of Iſrael.* See C. 2. St. 3. See likewiſe his elegy called Aſtrophel, by whom he means Sir P. Sidney.

That all mens harts with ſecret raviſhment
He ſtole away—
—thereto he was full ſtout and TALL.

This is a beauty that Homer and Virgil aſcribe to their heroes.

VI.

Yet ſhall it not by none be teſtified.] Compare C. 2. St. 37.

VII.

The blattant beaſt——] See note on B. v. C. 12. St. 37. and on B. vi. C. 12. St. 39. Scandal and calumny under the ſimilitude of a beaſt is agreeable to the ſtile of Daniel and St. John; where we find ravenous and tyrannical power thus frequently imaged. — But is Sir Calidore here miſtaken, or the Hermit in B. vi. C. 6. St. 9. &c.? The former ſays this beaſt was begotten of Cerberus and Chimæra; the latter of Typhaon and Echidna.

IX.

Then ſince the ſalvage iſland—] In which iſland he reſcued Irene. How plainly does the poet point at Ireland in the hiſtorical view of this poem, and alludes to the calumny and falſe accuſations flung on Arthur Lord Grey of Wilton?

XI.

But firſt him loos'd——] The firſt adventure that Sir Calidore meets with is exactly like the firſt adventure of Don Quixote. I believe both Spenſer and Cervantes had ſome old romance in their view.

XV.

Untill a mantle ſhe for him doe fynd
With beards of knights, and locks of ladies lynd.

Romance writers tell us of giants and uncourteous knights, that had mantles made of the beards of thoſe they conquered. 'Tis ſtrange that Jeffry of Monmouth, who pretends to write a true hiſtory, ſhould from ſilly romances inſert this tale of Prince Arthur; namely that he conquered a giant who had a mantle made of the beards of kings. See likewiſe Drayton's Polyolb. pag. 62. Strada has in his proluſion ridiculed this ſtory.

XVII.

—unto the cry to leſt.] to liſt, to liſten: ſpelt ſo for the rhyme.

XXI.

Like as a water ſtreame, whoſe ſwelling ſourſe
Shall drive a mill, within ſtrong bancks IS PENT,
And long reſtrayned of his ready courſe,
So ſoon as paſſage IS *unto him lent,*
Breaks forth.—] I hardly doubt but Spenſer wrote IPENT or YPENT: *like a water ſtream being pent,* &c. This error we have mentioned already.

XXII.

Whom Calidore perceiving—
He him perſu'd]—So Homer uſes ὅγε, and Virgil *ille.* See note on B. ii. C. 8. St. 6.

XXX.

That iron hart.---] See note on B. iv. C. 6. St. 17.

XXXI.

--- that ere he taſted bread,
He would her ſuccour] 2 Sam. iii. 35. *God do to me, and more alſo, if* I taſte bread, *or ought elſe, till the ſun be down.*]

XXXVIII.

And on the helmet ſmote him formerlie.] i. e. before hand.

XXXIX.

---would have unlaſt
His helmet] unlaced. See note on B. i. C. 3. St. 37.

XLI.

In vain he ſeeketh----] Compare B. ii. C. 5. St. 15.

XLIV.

---however lieſe or loth.] See note on B. iii. C. 9. St. 13.

Ibid.

WHO *coming forth yet full of late affray,*
Sir Calidore upcheard.] The conſtruction requires,

WHOM *coming forth*, &c.

CANTO II.

I.

—YET *ought they well to know*
Their good—] So in B. i. C. 10. St. 7.
And knew his good *to all of each degree.*

II.

Yet praiſe likewiſe deſerve good thewes enforſt with paine.] Morals and manners acquired by practice and habit.

III.

Whoſe every act and deed *that he did ſay.*] This I have altered from the authority of the Folio of 1609. Compare what is here ſaid with that above in C. 1. St. 2. If he repeats what has been well ſaid already, 'tis what the beſt poets have done before him.

V.

Of Lincolne-greene—] Of ſuch green cloth as is now made at Lincoln. Drayton (in his Polyolb. p. 122. part 2d.) deſcribes the bow-men of Robin Hood, *All clad in Lincolne greene.*

VI.

Buſkins he wore of coſtlieſt cordwayne.] See B. ii. C. 3. St. 27. Perhaps he gave it,

Buſkins he wore of coſtl'eſt cordewayne.

After his favourite poet in the rhyme of Sir Thopas,

His ſhone of cordewayne.

i. e. of fine Spaniſh leather, ſuch as is made at Corduba in Spain: *ocreæ cordubenſes*, pick'd upon gold, i. e. with gold eylet holes: *acu pictas*. See Virg. xi. 777. *Paled part per part*, i. e. divided by a pale, as in heraldry; by ſtrait lines drawn from top to bottom.

VII.

the which by thee is ſlain,
By thee no knight, which armes impugneth plaine?] Calidore ſaw by his accoutrements he was no knight: 'twas contrary therefore to the law of arms for him to fight any knight, or to undertake any chivalrous adventure. Cervantes has made Don Quixote to diſturb himſelf much on this reflection, namely, that he was no knight ſhould preſume to commence knight-errant: he therefore gets himſelf dubbed a knight, before he ſallies forth to fight giants, knights, or wind-mills.

IX.

—wild woody raine.] i. e. region.

XIV.

—neither will I
Him charge with guilt, but rather doe quite clame.] i. e. releaſe him, and quit him. *Quit claim* is releaſing an action that one perſon has againſt another, and likewiſe a quitting any claim or title to lands. '*Quiete clamare*, is to quit 'claim or renounce all pretenſions of right and 'title.' Jacob's Law Dict.

XXIV.

With whom thoſe graces did ſo goodly fit.] I believe Spenſer wrote *ſit*. See notes in pag. 346, 347.

XXVIII.

And Triſtram is my name.—] There is ſcarce a romance but mentions Sir Triſtram de Lyones, one of the knights of the round table. From Amadis de Gaul we learn the name of the uncourteous knight here ſlain, and of the lady reſcued: in B. iv. C. 34. 'tis mentioned that Bravor le Brun was ſlain by Sir Triſtram, as he conducted fayre *Yſeult*, wife of K. Marke, into Cornwall. Compare the hiſtory of Prince Arthur, part II. C. xxv. and xxvi. ſhe is called *Beale Iſond*. And to the ſtory told in the hiſtory of Prince Arthur [viz. in C. 24.) Gower alludes, Fol. xxx. 2.

> *In everie mans mouth it is,*
> *How Triſtram was of love dronke*
> *With Bele Iſold, when thei dronke*
> *The drinke, which Bragweine hem betoke,*
> *Or that king Marke his ēme hir toke*
> *To wiſe, as it was after knowe.*

Sir Triſtram de Lyones was ſon of king *Meliodas*, and of *Elizabeth*, king *Marke*'s ſiſter of Cornwall : ſhe died at his birth, and deſired that the ſon born of her might be called Triſtram, i. e. as much as to ſay a ſorrowful birth. See the Hiſt. of Prince Arthur, Part II. C. 1, 2, and 3. He gives an account of himſelf in Ch. 71. Sir Triſtram is ſaid firſt to have invented all the terms of hawking and of venery. See C. 138. To this Spenſer alludes in St. 31. and 32.

XXIX.

Faire Emiline—] Our poet varies from the hiſtory of Prince Arthur : for he has a ſtory to tell of his own.

Ibid.

Whoſe gealous dread induring not a peare,
Is wont cut off all that doubt may bread.] *Omniſque poteſtas impatiens conſortis erit.* See note on B. v. C. 12. St. 12.

XXX.

So taking counſell of a wiſe man red.] i. e. given by a wiſe man.

Ibid.

The which the fertile lioneſſe is hight] See Carew's ſurvey of Cornwall, pag. 3. and Cambden's Britan. p. 11. Milton in Par. Reg. B. ii. alludes to Sir Triſtram, and mentions his country Lyones,

> *By knightes of* Logris [See Spenſer, B. ii. C. 10. St. 14.] *or of Lyones,*
> *Lancelot or* Pelleas [Spenſer, B. vi. C. 12. St. 39.] *or Pellenore.*

XXXV.

So he him dubbed—] There were various ways of dubbing a knight. One was to arm him from head to foot : but this being too tedious, a more expeditious way was thought of, ex. gr. by girding on the ſword, by putting on the ſpurs, by embracing, by ſtriking flattling with a word, &c.

XXXIX.

But Triſtram then deſpoyling that dead knight
Of all thoſe goodly implements of *prayſe,*
Long fed his greedie eyes with the fayre ſight
Of THE *bright mettall ſhyning like ſunne rayes,*
Handling and turning them a thouſand ways] *Implements of prayſe*, is the reading of the old quarto : but the following editions have *ornaments of prayſe*. Arms are the *implements* or inſtruments of praiſe, as the means by which praiſe is procured : So in B. ii. C. 12. St. 80.

> *His warlike arms*, the idle inſtruments
> Of ſleeping praiſe, *were hong upon a tree.*

This is a ſufficient reaſon for my not altering the reading of the oldeſt edition : though *arms* may be properly ſaid to be *ornaments of praiſe*. He ſays,

> *Long fed his greedie eyes with* THE *faire ſight*
> *Of* THE *faire mettall ſhyning like ſunne rayes.*

I believe the poet gave it,

> *Long fed his greedie eyes with the faire ſight*
> *Of* that *faire mettall ſhyning like ſun-rays.*

Fed his greedie eyes, is a Latiniſm ; *pavit oculos avidos : animum picturâ pavit.* As Sir Triſtram feeds his greedy eyes with the bright ſpoils and goodly armour of this knight, handling and turning them a thouſand ways ; ſo Mandricardo pleaſed his fancy in viewing the radiant arms of Hector.

> *Forbite eran quell' armi e luminoſe,*
> *Che l'occhio appena ſoffre di vederle,*
> *Fregiate d'oro, e pietre prezioſe,*
> *Di rubini, e ſmeraldi, e groſſe perle :*
> *Mandricardo le voglie avea bramoſe,*
> *E mill' anni gli pare indoſſo averle,*
> *Se le volge per man, ſi maraviglia.*
>
> Orl. inn. L. iii. C. 2. St. 33.

It ſeems to me that Mr. Pope, when he tranſlated that beautiful paſſage in Homer, where Thetis brings to her ſon his arms, juſt as they came from the forge of Vulcan, had his eye on this paſſage of Spenſer ; for he uſes his words : the verſes are very harmonious, and well worth tranſcribing :

> *Then drops the radiant burthen on the ground ;*
> *Clang the ſtrong arms, and ring the ſhores around.*
> *Back ſhrink the Myrmidons with dread ſurprize,*
> *And from the broad effulgence turn their eyes.*
> *Unmov'd the hero kindles at the ſhow,*
> *And feels with rage divine his boſom glow ;*
> *From his fierce eye-balls living flames expire,*
> *And flaſh inceſſant like a ſtream of fire.*
> HE TURNS THE RADIANT GIFT ; AND FEEDS HIS MIND
> *On all th' immortal artiſt had deſign'd.*
>
> Iliad xix. 15.

This beautiful paſſage in Homer Virgil has borrowed; Venus is there introduced bringing armour to her ſon,

> *Proud of the gift he roll'd his greedy ſight*
> *Around the work, and gaz'd with vaſt delight.*
> *He lifts, he turns, he poizes and admires*
> *The creſted helm*—— Dryden Æn. Virg. 818.

XLII.

Ye *doleful dame.*] See note on B. iii. C. 3. St. 19.

XLVII.

So off he did his ſhield—] The heroes of antiquity uſed their ſhields oftentimes to carry off the wounded, or dead, from battle. There are inſtances of this cuſtom both in Homer and Virgil: in Milton likewiſe, vi. 337, Satan when wounded is born on the ſhields of his party from off the files of war. Sir Calidore puts his buckler to this ancient and no ignoble uſe. Take notice too of that balm which he had long provided himſelf with, according to the good cuſtom of ancient knight-errants. This cuſtom is mentioned in a note on B. i. C. 9. St. 18. and B. iv. C. 8. St. 20. The ſimplicity of the ſtile ſeems an imitation of the ſcriptural language, *And powering balm into his wounds, him up thereon did reare.* See Luke xi. 34.

C A N T O III.

I.

TRUE is that whilome that good poet ſayd,
The gentle mind by gentle deeds is known
For a man *by nothing is ſo well bewrayd*
As by his manners—] The old quarto and Folios 1609, 1611, 1617, all read *For a man*: but the Folio 1679, and Hughes omit the particle,

> For man *by nothing*—

If we keep the old reading, we muſt ſuppoſe Spenſer began his verſe with a tribrach. Compare this beginning with B. vi. C. 7. St. 1. But what *good poet* does he mean?

> *Lo! who that is moſt vertuous alway*
> *Privy and apert, and most tendith aye*
> *To do the gentle dedis that he can,*
> *Takith him for the gretiſt gentleman,*
> *Criſt woll we claim of him of our gentilneſs,*
> *Not of our elders for their old richeſs.*
> Ch. Wife of Bath's Tale, 1113.
>
> *Redith Seneca, and redith eke Boece,*
> *Theſe ſhall ye ſene expreſs, that it no drede is,*
> HE IS GENTIL WHICH THAT DOTH GENTIL DEDIS. Ibid. 1170.

'Tis very plain he has Horace in view, *'tis ſeldom ſeen that a trotting ſtallion gets an ambling colt,*

> *Fortes creantur fortibus et bonis,*
> *Eſt in juvencis, eſt in equis patrum*
> *Virtus; nec imbellem feroces*
> *Progenerant aquilae columbam.*
> Hor. L. iv. Od. 4.

As he ſays here, that the gentle heart is ſeen in doing gentle deeds: ſo in the beginning of Canto 7. he ſays the baſer heart is ſeen in diſcourteous deeds.

> *Like as a* GENTLE HEART *itſelf bewrays*
> *In doing gentle deeds with frank delight*
> *Even ſo the baſer mind*—
>
> *Convien, ch' ouunque ſia, ſempre corteſe*
> *Sia* UN COR GENTIL,*ch' eſſer non può altramente,*
> *Che per natura, e per habito preſe*
> *Quel, che di mutar poi non è poſſente.*
> *Convien, ch' ouunque ſia ſempre paleſe*
> *Un cor villan ſi moſtri ſimilmente.*
> *Natura inchina al male; e viene a farſi*
> *L' habito poi difficile à mutarſi*
> Orl. Fur. C. xxxvi. 1.

Ibid.

Doth noble courage *ſhew with courteous manners* met] *Courage* is mind or heart: *met* is for meet, ſuitable, convenient. See note on B. iv. C. 11. St. 46.

II.

—*Which that caſtle* ought.] owed, owned; was poſſeſſor of.

III.

But now weeke age had dim'd his candle light.] Reaſon, or the reaſoning faculty, is called in ſcripture, *the candle of the Lord*: 'tis that light which inwardly is given to every man to conduct him through life; and is often *dimmed with weak age*, and bodily infirmities.

Ibid.

Whom Calidore, thus carried on his chine.] i. e. on his back, by a figure called Syncedoche.

IV.

Is this the hope that to my hoary heare
Thou brings?] So complains the mother of Euryalus, Æn. IX. 481. *Tune illa ſenectae ſera meae requies?* But I believe he had another place in view, where Pallas is carried home dead on a bier to his aged ſather.

Non haec, ò Palla, dederas promiſſa parenti—

XIII.

Earely, ſo ſoone as Titans beames forth bruſt.] ſo the old quarto and Folio 1609. Not *burſt*. Chaucer and our old poets always ſo write: and ſo likewiſe in the old verſion of the Bible. Germ. *breſten, bruſt*.

XVI.

He gan devize this counter-caſt of ſlight.) courteſy and good manners require us oftentimes to keep back ſome part of a ſtory and to gloſs over ſome other parts: So Ulyſſes vindicates the behaviour of *Nauſicaa* in Hom. Odyſſ. VII. Horace calls Hypermeſtra, *ſplendide mendax*. Truth in words *may* be right; Truth in benevolence *muſt* be ſo. "The Phyſician may lye to his patient; the general to his ſoldiers, provided it be for their good: Truth has been injurious, and even falſhood a benefit to mankind.' Max. Tyrius.

XX.

And eke the lady was full faire to ſee.] Καλὴ ἰδεῖν.

XXIII.

The faire Serena.] one of the old quartos has *Criſpina:* another, of the ſame date, *Serena:* ſo that the place was altered during the printing off the ſheets.

XXIV.

Crying aloud in vaine *to ſhew her ſad misfare.*] So the old quarto and Folio 1609. But the Folios of 1611, 1617. read as I have printed in the context, and as the metre requires.

XXVIII.

—Softning foot *her beſide.*] ἀβρὰ βαίνων. Softening, making ſoft and ſlow his foot as he walked beſide her. This is the reading of the old quarto and Folios 1609, 1611, 1617. But the Folio of 1679. And Hughes,

—ſoft footing *her beſide.*

What makes this laſt reading probable is, that we meet with this ſame expreſſion below, C. 7. St. 6.

With a wyld man ſoft footing *by his ſide.*

let the reader pleaſe himſelf.

XXVIII.

Did ſhut the gate againſt him in his face.] This is a Greek phraſe. Anthol, pag. 456. Δικλίδας ἀμφιτίναξεν ἐμοῖς Γαλάτεια προσώποις

XLIII.

Ne from his curriſh will a whit reclame.] reclaime himſelf: be reclaimed. See note on B. i. C. 5. St. 28.

XLVIII.

And *couching cloſe his ſpeare* and *all his powre.*] Here ſeems the uſual fault of printing the ſame word twice over, inſtead of

And couching cloſe his ſpeare with *all his powre.*

L.

—*That the blood enſew'd.*] So it ſhould have been printed.

CANTO IV.

IV.

SAve ſuch as ſudden rage him lent to ſmite.] Milton has the ſame expreſſions, *rage lent them arms.* Virg. *Furor arma miniſtrat.*

Ibid.

He was invulnerable made by magicke leare.] This is agreeable to romances: Orlando was invulnerable except in the ſoles of his feet; Ferrau, except in his navel. Who does not ſee that Orlando's ſtory is imitated from what is told of Achilles, and Ferrau's, from what is told of Ajax?

V

He ſtayed not t'advize.] So the quarto: but the Folio, 1609. *He ſtayd not to advize.*

Ibid.

Yet in his body made no *wound nor bloud appeare.*] None of the books read, *nor wound nor bloud appeare.*

VI.

—*he* griple *hold did lay.*] See note on B. i. C. 4. St. 31.

X.

And perill by this ſalvage man pretended.] Shown forth or apparent, *prætendere*, Ital. *pretendere.* ſo Milton X. 872. where Dr. Bently reads *obtended.* See note on B. vi. C. 11. St. 19.

XIII.

THERE *foot of living creature never trode.*
Ne ſcarſe wyld beaſts durſt come, there *was this wights abode.*] So the quarto: but I have corrected the context from the Folio of 1609.

XIX.

And hinder him from libertie to pant.] i. e. To breath freely: uſed catachreſtically.

XXX.

But to theſe *happie fortunes*—] Folio 1609 *thoſe.*

XXXI.

In th' heritage of our unhappie paine.] i. e. to inherit our hitherto unſucceſsful endeavours.

Ibid.

—*after our lives end.*] *līvës*, ſo above, St. 16. *knīghtës.*

XXXII.

—*he greatly doth* forthinke.] It ſhould be, *forethinke* i. e. think beforehand of.

XXXIII.

Well hop't he then, when this was propheſide,
That from his ſides *ſome noble chyld ſhould rize.*] The Folio of 1609, *Side.* ſo Pliny, *Epiſt.* 3. *à meo tuoque latere*, mine and your kindred. — I believe Spenſer in this epiſode has an alluſion to the fabulous ſtories told of the Mac-Mahons, a name ſignifying in Iriſh the ſons of a bear: they were deſcended originally from the Fitz-urſula's, a noble family in England: as Spenſer writes in his view of the ſtate of Ireland.

XXVI.

And certes—] We read not only of famous knights in wild romances, but heroes in grave hiſtories, whoſe *linage was unknowne*, and whoſe lives were preſerved by wild beaſts. *Cyrus* is ſaid to have been ſuckled by a bitch, Romulus and Remus by a wolf. See Ælian, Var. Hiſt. xii. 42. Juſtin. L. xliv. C. 4. Hyginus, Fab. cclii.

XXXVIII.

—*The which elſewhere are ſhowne.*] They could not be ſhown in this poem: Spenſer promiſed another epic poem, ſee note on B. i. C. 11. St. 6. In this perhaps they might be ſhown: or, in the hiſtorical view, in the annals of Ireland.

XL.

On the cold ground maugre *himſelf he threw,*
For fell deſpight.] *Maugre* is an adverb uſed as the Ital. *malagrado*: againſt his will, *maugre for fell deſpight.* See the Gloſſary.

CANTO V.

THE Salvage ſerves Matilda well.
So the old quarto and Folios 1609, 1611, 1617, 1679. But Hughes *Serena.* See below St. 27, and C. 3. St. 23. The error was occaſioned from C. 4. St. 29.

II.

As ye may know, when time ſhall be to tell the ſame.] In ſome Book or Canto hereafter intended to be written by me: for my intent is to open things to you by little and little.

VI.

And ſought by all the means that he could beſt.] Perhaps Spenſer wrote *coud*, i. e. knew. See Ch. Troil. and Creſſ. i. 661. Anglo-S. cuð. See below, St. 36. Or in the ordinary ſignification, *that he beſt could do.*

X.

And in his homely wize began to *aſſay*
T'amend what was amiſs.] Perhaps he gave it,

And in his homely wize began t'aſſay
T'amend, &c.

Or rather omitting *to*, which is after his manner,

—*began aſſay*
T' amend what was amiſſe.

XII.

After that Timias had againe recured
The favour of Belphebe—] When Sir Walter Rawleigh had recovered again the favour of Q. Elizabeth. See B. iv. C. 8. St. 17. But defamation and ſcandal he could not yet get rid of.

XV.

To draw him from his dear beloved dame.] viz. Belphoebe.

Ibid.

That no one beaſt — but he IT *challenge would,*
And plucke the pray ofttimes out of THEIR *greedy hould.*] Obſerve the change from the ſingular to the plural number. See critical obſervations on Shakeſpeare, pag. 358.

XXIV.

To whom the ſquire nought anſwered—] Obſerve in this Stanza the ſilence of the gentle ſquire: the ſame ſilence the Chriſtian knight keeps, too conſcious of his being miſled by the ſcarlet-whore, ſee B. i. C. 8. St. 43. So likewiſe Sir Arthegal, B. v. C. 7. St. 41. The diſdainful ſilence of Ajax upon ſeeing his enemy Ulyſſes in the ſhades below, and of Dido, when ſhe ſaw her falſe Æneas, are brought as inſtances of a ſublime, without a word ſpoken. Timias knew no apology *could* be made, and therefore no apology *ſhould* be made: his ſilence proceeds from ſelf-conviction, too conſcious of having offended his royal miſtreſs.

Ibid.

As to them ſeemed fit time to entertaine.] I leave it to the reader, whether he will read

As to them ſeem'd fit time to entertaine.

Or,

As to them ſeemed fit time t'entertaine.

XXV.

That ſeem'd the ſpoile of ſome RIGHT *well renownd*]

Perhaps he gave it thus,

That ſeem'd the ſpoile of ſome KNIGHT *well renownd.*

Ibid.

And ſternly with ſtrong hand *it from his* handling *kept.*] Our poet has frequently this ſporting with jingling words.

XXVIII.

—be done to pine] is put to death, ſtarved, pined away; and ſo uſed by Chaucer.

XXXII.

To make THEM *to endure the pains did* THEM *torment.*] Spenſer often omits the relative: here methinks the printer has omitted it, and repeated (as uſually) the ſame word twice.

To make them to endure the pains that *did torment.*

XXXV.

Deckt all the roofe and ſhadowing the roode.] The roode, i. e. the croſs or crucifix. In churches and chapels there was a place left for the crucifix, called the roode-loft, which is to be ſeen in many churches to this day.

Ibid.

Was wont his bowres and holy things to bed.] *to bed*, ſo the rhyme requires. *To bid*, to pray: *to bid his bowres*, to ſay his prayers, called in Anglo-Sax. ꞇıꝺ-ꞅanᵹaꞅ, *horariæ cantiones, officium diurnum*: the office of the church performed at the canonical hours. — *Horæ matutinæ*: *Horæ Veſpertinæ*. In French *heures* ſignifies prayers, or a prayer-book. See Du Freſne's Gloſſary in v. *Horæ Canonicæ*.

XXXVI.

That could his good to all.] That knew and practiſed his good manners to all people. See above St. 6. Did he not write here *coud?* So Ch. in Troil. and Creſſ. i. 661.

Phœbus, that firſt found art of medicine,
Quoth ſhe, and coud *in every wight'is care*
Remedy and rede.—

i. e. and knew. So above, St. 6.

And ſought by all the meanes that he could *beſt*,

i. e. that he knew beſt. Anglo-Sax. can, *ſcio* cuðe, *ſcivit.*

XXXVII.

But being aged now and weary to
Of warres delight—] *to* is ſo ſpelt in the quarto and Folios of 1609. in Hughes, *too*. This knight turned hermit,

And hanging up his armes and warlike ſpoile
From all the worlds incumbrance did himſelf aſſoyle,

The cuſtom of old veterans hanging up their arms, when they quitted ſervice, is frequently mentioned.

Veianius, armis
Herculis ad poſtem fixis, latet abditus agro.
Hor. Epiſt. i.

Nunc arma, defunctumque bello
Barbiton hic paries habebit.
Carm. L. iii. Od. 26.

So Godfrey, having conquered Jeruſalem: See the laſt Stanza in Taſſo.

XXXVIII.

Deckt with green boughes and flowers gay beſeene] i. e. of a gay appearance. So above St. 36.

How each to entertaine with curt'ſie well beſeene. i. e. well looking and becoming. This phraſe often occurs Chaucer uſes it, and Lydgate frequently.

XL.

That they ne might
Endure to travell, nor one foot to frame.] i. e. to order right. The picturesque and slow broken verse that follows is masterly contrived,

Their hearts were ſick | their ſides were ſore |
their feet were lame.

XLI.

—as ſhall declared be elſewhere.] In ſome other Canto of this poem.

CANTO VI.

I.

—*THAT immortal ſpright*
Of Podalyrius —] i. e. the immortal Podalyrius himſelf; who was a ſon of the famous phyſician Æſculapius. This manner of expreſſion is frequent in the poets.

Hoc caverat mens provida Reguli.
Hor. L. iii. Od. 5.

i. e. ipſe providus Regulus.

Narratur et priſci Catonis
Saepe mero caluiſſe virtus.
Hor. L. iii. Od. 21.

Virtus Scipiadae et mitis ſapientia Laeli.
Serm. L. ii. 1.

So Homer frequently, Πριάμοιο ϐίη, i. e. ipſe Priamus. Βίη Ηρακληείη, ipſe Hercules: Πυλαιμένεος λάσιον κῆρ, ipſe Pylæmenes, Il. ϐ′ 851. Εκτορος μένος, *Hector*, Il. ξ. 418. σθένος Ιδομενῆος, *Idomeneus*, Il. N. 248. Ελενȣ ψύχη, i. e. Helenus: Eurip. Hecub. 84. δέμας Αγαμέμνονος, i. e. Agamemnon, *Ibid.* 723. *Cor jubet hoc Enni*, i. e. *ipſe Ennius*, Perſ. vi. 10. See note on B. i. C. 6. St. 1.

IV.

For whylom he had been a doughty knight
As any one that lived in his dayes.—] Compare this Stanza with B. vi. C. 5. St. 37. — And here 'twill be not improper once for all to take notice of our poet's repetition of the ſame circumſtances, in pretty near the ſame expreſſions. And this is according to the great maſters of antiquity; and the greateſt maſter of all, Homer. But let us hear one of the beſt judges of good writing, and a contemporary with Spenſer, 'The old and beſt authors, that ever wrote, were content, if occaſion required, to ſpeak twice of one matter, not to change the words, but ῥητῶς, that is, word for word to expreſs it again. For they thought that a matter well expreſſed with fit words and apt compoſition, was not to be altered, but liking it well their ſelves, they thought it would alſo be well allowed of others. A ſchole-maſter, ſuch a one as I require, knoweth that I ſay true. He readeth in Homer almoſt in every book, and eſpecially in the 2d and 9th Iliad, not only ſome verſes, but whole leaves, not to be altered with new, but to be uttered with the old ſelf ſame words. He knoweth that Xenophon, writing twice of Ageſilaus, once in his life, again in the hiſtory of the Greeks, in one matter, keepeth always the ſelf-ſame words. He doth the like ſpeaking of Socrates both in the beginning of his Apology, and in the laſt end of Απομνημονευμάτων. Demoſthenes alſo, in the fourth Philippic, doth borrow his own words, uttered before in his oration De Cherſoneſo. He doth the like, and that more at large, in his oration againſt Andration and Timocrates. In Latin alſo, Cicero, in ſome places, and Virgil in more, do repeat one matter with the ſelf-ſame words. Theſe excellent authors did thus not for lack of words, but by judgment and ſkill, whatſoever others more curious and leſs ſkilful, do think, write, and do.' Aſcham's Schole-maſter, pag. 115. An inſtance of this repetition I will here add from Milton, x. 1086.

What better can we do, than to the place
Repairing, where he judg'd us, proſtrate fall
Before him reverent? and there confeſs
Humbly our faults, and pardon beg, with tears
Wat'ring the ground; and with our ſighs the air
Frequenting, ſent from hearts contrite, in ſign
Of ſorrow' unfeign'd, and humiliation meek.—

—They forthwith to the place
Repairing, where he judg'd them, proſtrate fell
Before him reverent; and both confeſs'd
Humbly their faults and pardon beg'd, with tears
Wat'ring the ground, and with their ſighs the air
Frequenting, ſent from hearts contrite, in ſign
Of ſorrow' unfeign'd, and humiliation meek.

where Dr. Bentley has the ſame excellent obſervation that Aſcham made before: 'Note,

‘ that the laſt ſeven verſes, being a repetition of the former, mood and tenſe only of the verb changed, is an imitation of Homer and Virgil, and ſhews an aſſurance in the poet, that what was once well ſaid will bear repeating; and has the true air both of ſimplicity and grandeur.’ Take the following inſtance from Virgil, G. IV. 537.

Sed modus orandi qui ſit, prius ordine dicam: [ROS.
QUATTUOR EXIMIOS PRESTANTI CORPORE TAU:
Qui tibi nunc viridis depaſcunt ſumma Lycæi,
Delige, et intacta totidem cervice juvencas:
Quattuor his [lege, *hinc*] *aras alta ad delubra deorum*
Conſtitue, et ſacrum jugulis demitte cruorem,
Corporaque ipſa boum frondoſo deſere luco.
POST UBI NONA SUOS AURORA *oſtenderit* ORTUS,
INFERIAS ORPHEI *lethæa papavera* MITTES
Placatam Eurydicen vitulâ venerabere cæſâ,
Et nigram mactabis ovem, LUCUMQUE REVISES.
Haud mora, continuo matris præcepta faceſſit:
Ad delubra venit; monſtratas excitat aras; [ROS
QUATTUOR EXIMIOS PRÆSTANTI CORPORE TAU-
Ducit, & INTACTÂ TOTIDEM CERVICE JUVENCAS:
POST UBI NONA SUOS AURORA *induxerat* ORTUS,
INFERIAS ORPHEI MITTIT, LUCUMQUE REVISIT.

V.

Give ſalves to every ſore, but councel to the mind.] ſee note on B. i. C. 7. St. 40.

VII.

For in yourſelfe *your onely help doth lie*
To heele yourſelves—] The books read *yourſelfe*; and have not the reading I looked for, *For in yourſelves* &c.

Monſtro quod ipſe tibi poſſis dare: Semita certe
Tranquillae per virtutem patet unica vitæ,
Juven. X. 363.

VII.

If therefore health ye ſeeke, obſerve this one.] *Hoc unum.*

IX.

Begot of ſoule Echidna, as in bookes IS *taught.*

X.

Echidna IS *a monſter direful dred,*
Whom gods *doe hate, and* heavens *abhor to ſee;*
So hideous IS *her ſhape ſo huge her head,*
That even the helliſh fiends affrighted bee
At ſight thereof—] The context here cannot be quite right: for IS thrice repeated, ſo cloſe together, ſeems the printer's error: and in the 3d verſe of the 10th Stanza, 'tis better omitted.

So hideous her ſhape, ſo huge her head,
That even the helliſh fiends——

of this Echidna he ſays,

Whom gods *doe hate, and* heaven's *abhor to ſee*;

Heavens i. e. the *gods* who dwell in the heavens; ſo that we have different words, without different ideas: It might have been thus,

Whom gods doe hate, and men abhor to ſee.

as in B. v. C. 12. St. 37.

A dreadful fiend of gods and men *ydrad.*

He adds,

That ev'n the helliſh fiends affrighted bee.

ſo Virgil,

Odit et ipſe pater Pluto, odere ſorores.

But in the laſt verſe of St. ix. he ſays,

Begot of foul Echidna, as in bookes is taught,

what *bookes* are theſe? not the bookes of Heſiod concerning the generation of gods and monſters; for he departs in many circumſtances from Heſiod, and has a mythology of his own; or rather a mythology, which the Muſe taught him, from thoſe ſacred and ſecret volumes mentioned already in a note on B. iii. C. 2. St. 18.

XI.

There did Typhaon with her company;
Cruel Typhaon, whoſe tempeſtuous rage,
Makes th' heavens tremble oft, and him which vows
aſſwage,]

There did Typhaon *Company with* Echidna; this is expreſſed according to the Greek συνελθεῖν, συνεῖναι. Theſe two monſters with their monſtrous brood, are mentioned by Hyginus in his Preface and in Fab. 151. See what I have cited from Heſiod concerning this Echidna, from which Spenſer imaged his monſter Errour, in the notes on B. i. C. 1. St. 13. See likewiſe above, the notes on B. vi. C. 1. St. 7. He adds,

Cruell Typhaon, whoſe tempeſtuous rage
Makes th' heavens tremble oft, and him with vows
aſſwage.

Concerning this *cruell Typhaon*, or *Typhon*, conſult Hyginus, Fab. 152. and Virg. ix. 716. *Whoſe tempeſtuous rage makes the heavens tremble*, viz. by flinging up burning rocks and fire and ſmoke from mount Ætna, or Inarime, under which he is buried: *and makes them aſſwage him by vows*: deſiring the enormous giant to ceaſe his rage.

XII.

—*moſt and leaſt.*] See *moſt* in the Gloſſary.

XIV.

For when the cauſe—removed is—] According to the actiom in the Schools, *ſublatâ cauſâ tollitur effectus.*

XVI.

The Squire, for that he cautious was indeed.] rather, *in deed.*

XVII.

XVII.

Wrought to Sir Calidore *ſo foule deſpight.*] So 'tis printed in the old quarto, and folios, apparently wrong, for, *Sir Calepine*, as 'tis printed in Hughes' edition.

Ibid.

But by what means—
I muſt awhile forbeare—] This is exactly after the manner of Boyardo and Arioſto: they juſt mention the heads of a ſtory and then paſs on to another, keeping the firſt mentioned for ſome other canto.

XXIV.

And with reproachfull words him thus beſpake on hight.] *on hight*, i. e. highly, proudly: frequently ſo uſed by the old poets.

XXV.

—*which ſtill attended* on her.] *Her* agrees with *treaſon*.

XXVI.

That on his ſhield did rattle like to haile.] He ſeems to have in his eye the deſcription of Æneas, when aſſailed by Lauſus and his friends. See Virg. x. 802.

XXVII.

Like a fierce bull.] compare with B. vi. C. 5. St. 19. preſently after,

So likewiſe turnde the prince upon the *knight*—
He gave it I believe, *that knight.*

XXIX.

Ne would the prince him ever foot *forſake.*
Perhaps here is a word omitted,
Ne would the Prince him e'er one foot *forſake.*
ſo above St. 28. *He foot by foot him followed.*

XXXII.

Her weed ſhe then withdrawing did him diſcover.] The meaſure is thus,

Hĕr wēed | *ſhĕ thēn* | *wĭthdrăwĭng* | *dĭd hĭm* |
dĭſcovĕr.

These words *withdrawing* and *diſcover*, each of them in the verſe, take up the time of one long and one ſhort ſyllable. The reader will be pleaſed to remember this in ſome other verſes, though not particularly taken notice of.

XXXV.

A wrongfull quarrell to maintaine.---] Romances are made up of ſuch kind of exploits; founded on falſe notions of love, gallantry, and mock-honour; and in a word no better than downright madneſs or Quixotiſm. 'Tis ground ſufficient for a quarrel, if you love, or do not love a knight's miſtreſs: Another knight defends a paſs, and ſwears no one ſhall paſs that way without trial of his manhood: A third wants a ſword or helmet, and ſwears he will wear none till he gets one in combat. Such are the hiſtories of the Paladins, the Palmerins, the Knights of the round table, and the DonQuixots.

CANTO VII.

L*IKE as the gentle hart*—] *Un cor gentil.* Arioſto, xxxvi. 1. See the note on C. 3. St. 1. *Gentle hart*, is Chaucer's expreſſion. See note below on St. 18.

VII.

—*Like to that heavenly ſpark*
Which glyding through the ayre lights all the heavens dark.---] The ſimile is elegant, and borrowed from Homer, who compares Minerva's deſcent from heaven to a ſhooting ſtar or glancing meteor, Il. δ 75. Ovid compares the fall of Phaëton to a ſhooting ſtar: and Milton the deſcent of Uriel, iv. 556.

---Swift as a ſhooting ſtar
In autumn thwarts the night.

IX.

As when a caſt of faulcons make their flight
At an herneſhaw---] Sydney pag. 108. *A caſt of Merlins—But the ſport which for that day Baſilius would principally ſhew to Zelmane was the mounty at a hearne*, &c.

X.

Himſelfe recovering, was returnd to flight.] It ſhould have been printed *fight*: 'tis an error of the preſs, by the printer's caſting his eye on the verſe in the Stanza above.

XIII.

—*That neither day nor* week.] Had rhyme permitted he would have ſaid, *that neither day nor night*: at no time.

XVI.

---*which half it ought.*] who is owner of half.

XVIII.

For where's no courage, there's no ruth nor mone.] This is Chaucer's frequent obſervation,

For pite rennith ſone in gentil hert.
Knight's Tale 1763.

That pite rennith ſone in gentil hert.
Squier's Tale 499.

Lo! pite rennith ſone in gentil hert.
Merch. Tale 1502.

XIX.

The whyles his lord in ſilver ſlomber *lay.*] The verſe is prettily melted and ſoftened down by the repetition of the letter *l.* As to the expreſſion we have it again in B. vi. C. 9. St. 22.

But all the night in ſilver ſleep *I ſpend.*

Silver refined is an emblem of purity: So *ſilver ſleep* means ſleep purged of groſs vapours, pure and unmixed; 'aery-light from pure digeſtion 'bred.'

Ibid.

Like to the evening ſtarre---] See note on B. i. C. 12. St. 21.

XXVI.

But as he lay upon the humbled *gras.*] So the quarto and Folios 1609, 1611, 1617, 1679. In Hughes 'tis printed *humble*, which I like better. The adjective is properly to be joined to *He*, viz. *He humbled.* But poetry loves to invert the natural order of words. See the note on B. iv. C. 8. St. 16. and on the Introduct. to B. ii. St. 3. p. 429.

XXVII.

But turne we now back to that ladie free.] *But turn we now---Mai torniamo*, as Boiardo and Arioſto ſay, when they reſume a ſtory juſt mentioned before. The ſame expreſſion frequently occurs in the hiſtory of Prince Arthur. This tale is begun, and left above, C. vi. St. 16. —*Free* is a perpetual epithet of this lady: ſee below, St. 30. *She was born free.* St. 31. *The lady of her liberty.*

XXXIII.

It fortun'd then that when the roules were red,
In which the names of all Loves folke were fyled.]

It happened that when the records or rolls were red, in which the names of the lovers were kept and filed up. In Hughes's edit. 'tis printed, *were fill'd*---We read preſently after that Cupid bad his eyes to be unblindfold: he is blind or not, as occaſion ſerves, ſee B. iii. C. 12. St. 23. and now as he keeps his court on St. Valentine's day, 'tis requiſite he ſhould reconnoitre his ſervants. Chaucer has a poem intitled *The Court of Love*; (See Urrys edit. pag. 560.) And this poem perhaps gave Spenſer the hint of Cupid's court on St. Valentine's day. In Chaucer's Court of Love, there are many ſhadowed perſons, and poetical beings, introduced; as here *Infamy* and *Deſpight*, and a bayliff-errant named *Portamoure*; ſo named from carrying the meſſages and orders of Love

XXXIX.

—*with curſed hands uncleane*] *impuris, illotis manibus.*

XL.

But moſt the former *villaine*—] He who went formeſt or firſt; who led the lady's horſe, St. 44.

XLI.

And ſib to great Orgolio—] Take notice of a great beauty which Spenſer uſes here and in ſeveral other places, viz. the figure of ſuſpenſe. For three or four Stanzas together you have a giant deſcribed before you know his name: by this poetical apparatus your ideas are raiſed, and the perſon is introduced with greater ſolemnity. This giant was deſcended from thoſe who warraid againſt heaven; and was related to that ſurquedrous giant Orgolio, mentioned in B. i. C. 7. St. 14. who took priſoner St. George the knight of Una; and was afterwards ſlain by Prince Arthur, B. i. C. 8. St. 24.

XLII.

Like two great beacons—] Compare with B. i. C. 11. St. 14.

Ibid.

And ſtalking ſtately like a crane did ſtryde
At every ſtep upon his tiptoes hie.] Βρενθυόμενος ἐν ταῖς ὁδοῖς, as Ariſtophanes ſaid, ridiculing the gate of Socrates.—But the image here is very picturesque, and the repetition of the letters add not a little to the picture.

And STALKING ST*ately like a crane did* STryde.
At every ST*ep uppon the tiptoes hie.*

We have a ludicrous common ſaying, viz, He ſtalks as ſtately as a crow in a gutter: which might be originally formed from Virg. G. i. 387.

Et solA *in* siccA secum *ſpatiatur* ArenA.

In Virgil you perceive the ſame affected iteration of letters, as in Spenſer: and a reader of Virgil and Spenſer muſt be very unattentive not to obſerve a thouſand inſtances of like nature. It ſeems to me that Ovid had Virgil's verſe above cited in view, in deſcribing of Coronis before her change; and this I rather mention, becauſe unnoticed by any commentator that I can find.

Nam dum per litora lentis
Paſſibus (ut ſoleo) ſumma ſpatiarer arena,
Vidit, & incaluit pelagi deus. Met. ii. 572.

XLIII.

But in a jacket, quilted richly rare

Upon checklaton, he was ſtrangely dight.] Perhaps from Ch. in the rhyme of Sir Thopas, ver. 3241.

His robe was of Chekelatoun.

i. e. of a motley or checkered work. ‘ The ‘ quilted leather *Jack* is old Engliſh: for it was ‘ the proper weed of the horſemen, as you may ‘ read in Chaucer, where he deſcribeth Sir ‘ Thopas's apparel and armour, as he went to ‘ fight againſt the giant in this robe of *Shecklaton*, which is that kind of gilded leather with ‘ which they uſe to imbroider their Iriſh jackets.’ Spenſer's view of Ireland. He wore likewiſe on his head a kind of turban like to the Blackmores on the Malaber coaſt; with which his hair was bound about and *voyded from before*, i. e. and kept from falling about his eyes.

XLVI.

Rather then once his burden *to ſuſtaine*] i. e. his club: ſo his favorite poet in deſcribing the giant *Daungir*, Rom. R. 3401.

And in his hand a grete bourdoun.

G. Douglas tranſlates Virg. x. 318. *Sternentes agmina* CLAVA, ‘ That with his *burdon* all the ‘ routis dang.’ Ital. *bordone*, Gall. *bourdon*.

XLVII.

Like as a maſtiffe having at a bay
A ſalvage bull—] *A ſalvage bull*, is from the Italian poet; *toro ſalvatico*.

Ibid.

And oftentimes by Turmagant and Mahound ſwore.] The oath of Sarazins and infidels in romance writers. See note on B. ii. C. 8. St. 30. in pag. 475.

XLIX.

Words ſharply wound, but greateſt griefe of ſcorning grows.] See note on B. iv. C. 4. St. 4.

L.

Till Mirabellaes fortune I do further SAY.] Till I do further *ſay* or ſpeak of the fortune, &c. or thus. *Till I do 'ſay*, aſſay, attempt to treat of, *the fortune*, &c.’

CANTO VIII.

IV.

That was that courteous knight—] B. vi. C. 7. St. 12.

VI.

See how they doe that ſquire *beat and revile*;
See how they doe THE lady *hale and draw.*] The turn of the verſe requires, methinks, *that lady*.

XI.

So as he could not weld him *any way.*] wield, direct or manage himſelf any way: *him* for *himſelf* is frequent in Spenſer, as ἀυτὸν in Greek for ἑαυτὸν.

XII.

As when a ſturdy ploughman—] This ſimile ſeem taken from Propertius, L. ii. Eleg. 25. v. 47.

Sed non ante gravis taurus ſuccumbit aratro,
Cornua quàm validis hæſerit in laqueis.

Or from Orl. Fur. xi. 42.

Come toro ſalvatico, ch' al corno
Gittar ſi ſenta un' improviſo laccio,
Salta di quà e di là, ſ' aggira intorno,
Si colca e leva, e non può uſcir d' impaccio——

XIII.

And with his club him all about ſo bliſt.] From the French, *bleſſer*, to hurt or wound.

XIV.

At laſt the caytive after long diſcourſe.] ſhifting, running to and fro. Ital. *diſcorſo*, Lat *diſcurſus*.

XVI.

But *all that leg*—
BUT *fell to ground*—] Perhaps, *He fell to ground*.

XVII.

For *that unwares ye weetleſſe doe intend.*] I have altered it from the Folio, 1609. *From that* &c. The reading in the old quarto ſeems owing to what follows FOR *more* &c.

XX.

Complayning out on me *that would not on them rue*] *out on me*:—words of indignation, *out on thee*—*fy on thee*—OUT is an interjection that both Spenſer and Chaucer frequently uſe, and often joined with *Harrow*: ſee Somner in uτon.

XXI.

And ſitting careleſſe on the ſcorners ſtoole.] Pſal. i. 1. nor ſitteth *in the ſeat of the ſcornful*.

XXIV.

Here in this bottle, ſayd the ſory mayd,
I put the tears of my contrition.] Pſal. lvi. 8. *Thou telleſt my flittings, Put my tears into thy bottle.* Spenſer ſeems to allude to the lachrymatory bottles; the Italians call them *lacrimarii*.

XXV.

—by his fooliſh feare.] i. e. companion. See *Fere*, in the Index. 'Tis ſpelt ſo that the letters might anſwer in the rhyme.

XXXI.

And every body two, and two ſhe four did read.] Euripides in Bacch. verſ. 915. and Virg. IV. 470,

Et ſolem geminum & duplices ſe oſtendere Thebas.

XXXIV.

Where being tyrde with travell, and oppreſt
WITH SORROW, *ſhe betook herſelfe to reſt*] 'Tis frequently mentioned in Heliodorus, that being oppreſt with ſorrow they fell aſleep: the ſame obſervation is made in the New Teſtament, Luke xxii. 45. *he found his diſciples ſleeping for ſorrow.* There are many of theſe natural obſervations in our poet, which have a pleaſing effect when introduced with art.

XXXVIII.

For ſleep, they ſayd, would make her battil better.] See *Battill* in the Gloſſary.

Ibid.

Unto their god they would her ſacrifize,
Whoſe ſhare, *her guiltleſſe bloud they would preſent.*] In all ſacrifices the gods had *their ſhare*, which the Greeks called ἀπαρχαί. So Horace,

Ante Larem proprium veſcor, vernaſque procaces
Paſco, libatis dapibus,

i. e. *giving my houſhold gods* THEIR SHARE. As to this epiſode of the intended ſacrifice of Serena, and her almoſt miraculous eſcape, it ſeems taken from Achilles Tatius; who wrote the romance of Clitipho and Leucippe. Leucippe, like Serena, is carried away and intended to be ſacrificed. There is likewiſe a ſubitary altar erected: βωμὸς δέ τις αὐτοῖς αὐτοσχέδιος ἦν πηλοῦ πεποιημένος, ϗ σορὸς τοῦ βωμοῦ πλησίον.

Of few green turfes an altar ſoone they fayned.
St. 44.

Erexit ſubitas congeſti ceſpitis aras. Lucan. i. 9. So Milton, of the altar which Abel erected, xi. 432,

—— I'th' midſt an altar ſtood,
Ruſtic of graſſy ſod.

Leucippe is afterwards wonderfully preſerved, and in a different manner from Serena. So likewiſe in Heliodorus, Theagenes and Chariclea, being taken captives, were intended to be ſacrificed, but were miraculouſly preſerved.

XL.

As if they would have rent the brazen ſkies.] See note on B. iv. C. 8. St. 38.

Ibid.

—then out *aloud ſhe cries.*] See *out* in the Gloſſary: and the note above, St. 20.

Ibid.

And rends her golden locks, and ſnowy breaſts embrew.] For *embrews.* ſee note on B. iv. C. 11. St. 46.

XLIII.

And cloſely tempted with their craftie ſpyes.] See note on B. i. C. 2. St. 17. and on B. iii. C. i. St. 36.

Ibid.

—Religion held even theeves in meaſure.] So our truly theiſtical and Chriſtian Poet exclaims,

Tantum religio potuit ſuadere bonorum.

An atheiſt, a Lucretian, a modern free-thinker —exclaims ever and anon,

Tantum religio potuit ſuadere malorum.

XLV.

Tho whenas all things readie were ARIGHT.] So all the books read; which I have purpoſely conſulted to find the reading I look'd for; a reading much more after Spenſer's manner of expreſſing himſelf,

Tho whenas all things ready were BEDIGHT.

Ibid.

— with naked arms full net.] French, *net*, clean, neat. But as juſt below he ſays,

—ceremonies met,

for *meet*: ſo here, without going to the French language, he ſays *net* for *neat*. In both theſe places omitting a letter, the eaſier to introduce his jingling terminations: ſee note on B. iv. C. 11. St. 46.

XLVII.

Ne ought was tyred with his endleſſe toyles.] So the old quarto: which I have altered from the Folio 1609.

Ibid.

Ne ought was feared *of his certaine harmes.*] i. e. frayed, affrighted, on account of his certain harms.

XLVIII.

— of their ſacred *fire.*] Curſed, abominable, ſuperſtitious.

Ibid.

And groning ſore from grieved hart intire.] See note on B. iii. C. 1. St. 47.

XLIX.

Then to the reſt his wrathful HAND *he bends*] Juſt above you have,

And even as his right HAND *adowne deſcends*,

i. e. the prieſt's hand, who was going to ſacrifice Serena: and this word ſeems to have caught the printer's eye, and to have occaſioned him to give us *his wrathful* HAND in the verſe now before us, whereas variety and propriety rather claim another reading, viz.

Then to the reſt his wrathful BRAND *he bends.*

This is agreeable to Spenſer's manner of expreſſion, and preſerving that iteration of letters, which he is ſo apparently fond of: beſides the expreſſion is more poetical, keeping up the idea of a ſoldier, *his wrathful brand.*---

L.

--- *to cover what* SHE *ought by kind.*] So the Folios: but the old quarto, *what* THEY *ought by kind,* i. e. by nature. The reading of the old quarto is not to be entirely diſregarded; for the tranſition from the ſingular to the plural, from Serena to women in general, is eaſy; and agreeable to the manner of the beſt writers of antiquity.

CANTO IX.

II.

---*WHICH I forbore*
To finiſh then.] See B. vi. C. 3. St. 26.

III.

---*But nature's dew.*] only nature's due.

IV.

---- *where ſhepherds lie*
In wiriter's wrathfull TIME.] I believe Spenſer wrote TINE OF TEEN: which ſee in the Gloſſary; 'tis Chaucer's expreſſion, and he uſes it, B. iv. C. 3. St. 23. where conſult the note in page 588. He has Chaucer in view likewiſe in the following ſtanza,

The whyles their beaſtes there in the budded broomes
Beſide them fed——

So in the houſe of Fame, Urry's edit. p. 466. ver. 134.

And pipis made of grene corne,
As have little herde gromes,
That keepin beſtis in the bromes.

E. K. who wrote notes on Spenſer's Paſtorals, ſays he took the following verſes in February, Ecl. ii. from Chaucer,

So loyt'ring live you little herd groomes,
Keeping your beaſts in the budded broomes.

He uſes Chaucer's expreſſion likewiſe in St. 7.

Such homely what *as ſerves the ſimple clown.*

Such homely fare, things, wherewithal, &c. So in the Houſe of Fame pag. 470. ver. 651. *Ne ellis what* [nor any thing elſe] *fro women ſent.* And in the Rom. of the Roſe 6737.

For to worchin, as he had what, [i. e. wherewithal,]

So likewiſe our poet in his ixth Ecl. September,

Then plainly to ſpeake of ſhepheards moſt what.

And in his viith Ecl. July,

Come downe, and learne the little what
That Thomalin can ſaine.

Spenſer in his letter to his friend Gabriel Harvey ſays that he is maintained abroad, *moſt what*, by the Earl of Leiceſter.---He likewiſe in St. 8. keeps ſtill Chaucer in view,

The luſtie ſhepheard ſwaynes ſate in a rout.

Chaucer's Troil. and Creſ. ii. 613.

And men cried in the ſtreet, ſee Troilus
Hath right now put to flight the Grekis rout.

i. e. the Grecians. So in ver. 620.

An eaſie pace riding, in routis tweine,

i. e. in two companies. It ſeems to me that our poet had Chaucer perpetually in view in all theſe paſſages here cited, and all following each other: and as the emendation which I offer is more poetically expreſſed, and has its ſanction too from Chaucer, ſo I make no queſtion myſelf but he wrote

In winter's wrathful TINE ----

But we offer our emendations, and place them only in the notes, at a diſtance from the context, for the examination of the reader.

XIII.

By this the moyſtie night ---] *Humida nox.* Virg. ii. 8.

XIV.

— *but as old ſtories tell,*
Found her by fortune ----] See B. iv. C. 12. St. 9. This ſtory of Paſtorella is founded on the old Romance called Doraſtus and Fawnia, from which Shakeſpeare borrowed the plan of his play called the Winter's Tale: Or rather Spenſer might borrow from the original, viz.

the paſtoral of Daphnis and Cloe by Longus: which paſtoral-romance if the reader conſults, he will find ſome correſponding paſſages and imitations.

XXI.

And ſtore of cares doth follow riches ſtore.] Almoſt literally from Horace,

> *Creſcentem ſequitur cura pecuniam.*

Ibid.

And my flockes father *daily doth amend it.*] This expreſſion is taken from the paſtoral poets. Ω τράγε, τᾶν λευκᾶν ἀιγᾶν ἄνερ, O *hirce, albarum caprarum vir.* Theoc. viii. 49. *Vir gregis ipſe caper*, Virg. Ecl. vii. 7.

> *Thy* flockes father *his courage hath loſt.*
> Spenſ. in Feb. Ecl, 2.

Let me add a ſimilar expreſſion of Horace L. i. Od. 17. *Olentis uxores mariti.*

XXIX.

In vain, ſaid then old Melibee, doe MEN
The heavens of their fortunes fault accuſe;
Sith they know beſt what is the beſt for THEM:
For they to each ſuch fortune doe diffuſe,
As they doe know each can moſt aptly uſe.] THEM rhymes ſo faintly to MEN that I conſulted all the editions over again to ſee if I could find any difference, or the following reading.

> *Sith they know beſt what is the beſt.* And then
> *They to each one ſuch fortune doe diffuſe,*
> *As they,* &c.

Spenſer has made this fine reflection before; and, like Homer he repeats his fine reflections and good ſayings, that you might not forget them.

> *Right true: but faulty men uſe oftentimes*
> *To attribute their folly unto fate,*
> *And lay on heaven the guilt of their own crimes.*
> B. v. C. 4. St. 28.

Old Homer led the way; thus tranſlated by Mr. Pope Odyſſ. i. 32.

> *Why charge mankind on heaven their own offence,*
> *And call their woes the crime of Providence?*
> *Blind! who themſelves their miſeries create,*
> *And periſh by their folly, not their fate.*

Plato ſays very finely in Rep. x. ἀιτία ἑλομένου, Θεὸς ἀναίτιος. *Eligentis culpa eſt; Deus extra culpam.* and dwells on this ſubject in his 2d Alcibiades, ἐγὼ μὲν οὖν ἀπορῶ μὴ ὡς ἀληθῶς μάτην θεοὺς ἄνθρωποι ἀιτιῶνται ἐξ ἐκείνων φάμενοι κακὰ σφίσιν εἶναι· οἱ δὲ καὶ ἀυτοὶ σφῆσιν εἴτε ἀτασθαλίαισιν (*ſcribe* ἀτασθαλίῃσιν, Hom. Od. ά. 34, *vel communi linguâ* ἀτασθαλίαις.) εἴτε ἀφροσύναις χρὴ εἰπεῖν, ὑπὲρ μόρον ἄλγε᾽ ἔχουσι. *Quamobrem vereor equidem ne homines temerè deos incuſent quaſi mala ab iis inferantur: ii verò ſeu protervitate quadam, ſive inſipientia ſibi ipſi dolores morte acriores pariunt.* So Ficinus: who ſhould have tranſlated it, *ſuâ ſtultitiâ præter fatum* [*præter naturæ ordinem*] *calamitates patiuntur.* Hom. Od. ά. 34. Juvenal from this Socratic chart has borrowed his xth Satire. Plautus has imitated it in Pſeudol. Act ii.

> *Stulti haud ſcimus, fruſtra ut ſimus, cum quod cupienter dari*
> *Petimus nobis, quaſi quid in rem ſit, poſſimus noſcere.*
> *Certa amittimus, dum incerta petimus, atque hoc evenit,*
> *In labore atque in dolore, ut mors obrepat interim.*

Shakeſp. Ant. and Cleop. Act. II.

> ----*We ignorant of ourſelves*
> *Beg often our own harms, which the wiſe Powers*
> *Deny us for our good; ſo find we profit*
> *By loſing of our prayers.*

Chaucer in the Knight's Tale, 1253.

> *Alas! why phleynin men ſo in commune*
> *Of purveyance of God, or of Fortune,*
> *That giveth them full ofte in many a giſe*
> *Well bettir than themſelvin can deviſe.*

In Troil. and Creſ. IV. 197.

> *O Juvenal (Lorde!) trewe is thy ſentence,*
> *That litil wenin folke what is to yerne,*
> *That thei ne findin in ther deſire offence,*
> *For cloud of error ne lette hem diſcerne*
> *What beſt is.*

Juvenal Sat. x.

> *Pauci dignoſcere poſſunt*
> *Vera bona, atque illis multum diverſa, remotâ*
> *Erroris nebulâ: quid enim ratione timemus*
> *Aut cupimus?*
> *Nil ergo optabunt homines? ſi conſilium vis*
> *Permittes ipſis expendere numinibus, quid*
> *Conveniat nobis, rebuſque ſit utile noſtris:*
> *Nam pro jucundis aptiſſima quæque dabunt Dii:*
> *Carior eſt illis homo, quàm ſibi. Nos animorum*
> Impulſu et cæca magnaque cupidine ducti
> *Conjugium petimus*-------

This verſe I formerly corrected: Juvenal was not ſo little of a philoſopher as to bid us contradict all impulſes and inſtincts of the mind; nor ſo bad a poet as to ſay *et cæca magnaque cupidine*, as if he wanted to prop his verſe by a number of epithets; but he ſeems to have written,

---nos animorum
Impulſu cæco, magnaque cupidine ducti
Conjugium petimus, partumque uxoris; at illis
Notum, qui pueri, qualiſque futura ſit uxor.

The only petition in the hymn of Adam and Eve is in verſe 206.

Hail univerſal Lord, be bounteous ſtill
TO GIVE US ONELY GOOD.

Which Milton did not take from that celebrated prayer in Plato Ζεῦ ϐασιλεῦ, κ. λ. as Bentley thinks, but he literally tranſlates Xenophon, ἀπομ. Bib. ά. κεφ. γ΄. καὶ ηὔχετο δὲ πρὸς τοὺς θεοὺς ΑΠΛΩΣ ΤΑΓΑΘΑ ΔΙΔΟΝΑΙ, ὡς τοὺς Θεοὺς κάλλιστα εἰδότας ὁποῖα ἀγαθά ἐστι. *Socrates autem precabatur deos* ſimpliciter ut bona largirentur *tanquam dii optime ſcirent, cujuſmodi res ſint bonæ.* In our moſt excellent and truly divine Book of Common Prayer, we have ſeveral petitions of like ſort.---*Fulfil the petitions of thy ſervants as may be moſt expedient for them---Almighty God, the fountain of all wiſdom, who knoweſt our neceſſities before we aſk, and our ignorance in aſking, &c.----- We beſeech thee to put away from us all hurtful things, and to give us thoſe things which be profitable for us,* &c. Many of the collects are drawn up in this true chriſtian and philoſophical ſpirit of prayer.

XXX.

For wiſdome is moſt *riches.*] i. e. the greateſt. Anglo-S. mæꞅꞇ *maximus.*

XXXI.

Since then in each mans ſelf, ſaid Calidore,
It is to faſhion his owne lyfes eſtate.] So above, *each hath his fortune in his breaſt.—Sith each unto himſelf his life may fortunize. Quiſque ſuæ fortunæ faber,* Salluſt. *Valentior omni fortuna eſt animus; qui in utramque partem res ſuas ducit, beatæque ac miſeræ vitæ ſibi cauſa eſt:* Seneca.

Nam ſapiens quidem pol ipſe fingit fortunam ſibi.
Plautus Trin. ii. 2.

A manly grace and wit may ſhun the ſnare:
Tis ſaid a wiſe man all miſhaps withſtands:
For though by ſtarres we borne to miſchiefs are,
Yet grace and prudence bayles our careful bandes.
Each man (they ſay) his fate hath in his hands,
And what he marres or makes to leeſe or ſave,
Of good or evil, is even ſelf doe ſelf have.
Higgins Mirr. of Magiſtr. Fol. 252.

XXXII.

So forth he drew much gold, and toward him it drive] For *drives.* See note on B. iv. C. 11. St. 46.

XXXVI.

That who had ſeene him then, would have bethought
On Phrygian Paris by PLEXIPPUS *brook,*
When he the love of faire BENONE *ſought,*
What time the golden apple was unto him brought.]

This is the reading of the quarto and all the folios: Hughes has printed it *Oenone*; which is indeed right; and yet Spenſer I believe wrote *Benone*; for he loves to miſwrite proper names. —Paris was educated on mount Ida, where he married the nymph Oenone,

PEGASIS *Oenone, Phrygiis celeberrima ſylvis.*
Ovid. Epiſt. v. 3.

Obſerve this word *Pegaſis*, and ſee if from hence we cannot get the true explanation and underſtanding of *Plexippus' brook.* [Oenone *fontis filia* ἀπὸ τῆς πηγῆς. See Burman's edit. and notes.] Spenſer loves, as I ſaid above, to miſwrite proper names; he does not ſay *Pege, Pegaſis, Pedaſis* or *Pegaſion:* nor follows any commentator; but as he corrupts the name of *Oenone* and writes *Benone*; ſo he corrupts the name of the *Brook* near which Oenone was educated, and who was ſaid to be the daughter of a fountain, and writes it *Plexippus.*—This is my real opinion of this very difficult paſſage. I formerly underſtood it otherwiſe: viz. that *Plexippus* was the ſame as *Hippocrene*; from πλήττω, ξω, *percutio* and ἵππος, *equus:* imaging that this whole ſtory of Paris and the three goddeſſes, which appeared on mount Ida, was invented by the drinkers of the fountain Hippocrene. But let the reader pleaſe himſelf, and improve the hint here given, if he thinks it not ſatisfactory.

XXXVII.

—Love ſo much could.] *Tantum amor potuit.*

XXXIX.

Was ready oft his own hart to devoure.] ὃν θυμὸν κατέδων, *Suum animum exedere,* Hom. Il. Ζ΄ 202. Σὴν ἔδεαι κραδίην, *tuum edes cor.* Il. ώ. 129.

XLII.

And did it put on Coridons inſtead.] i. e. in the ſtead or place of his own. Anglo-S. ꞅꞇeaꝺ *locus.*

CANTO X.

I.

WHO now does follow—] Sir Calidore neglects his queſt for the love of Paſtorella: ſo Ulyſſes was detained by Calypſo, Æneas by Dido, Ruggiero by Alcina, Rinaldo by Armida.

II.

—and ſayling always in the port.] Sailing in the port without ever getting on ſhore.

VII.

In the woods ſhade which did the waters crowne.] *Sylva* coronat *aquas*, Ov. Met. v. 388. *Summum myrteta coronant*, ix. 355.

> *There ſtands a fountain in a darkſome wood,*
> *Nor ſtain'd with falling leaves nor riſing mud,*
> *Untroubled by the breath of winds it reſts,*
> *Unſully'd by the touch of men or beaſts;*
> *High bowers of ſhady trees above it grow,*
> *And riſing graſs and chearful greens below.*
> Addiſon's tranſl. of Ov. Met. iii. 407.

VIII.

Or elſe to courſe-about their baſes light.] See the Gloſſ. in *Bace*, and notes on B. iii. C. 11. St. 5. B. v. C. 8. St. 5. He ſeems to allude to the country ſport called Priſon-baſe, or Priſon-bars.

Ibid.

—mount Acidale.] See note on B. iv. C. 5. St. 5.

IX.

That even her own Cytheron—] See note on B. iii. C. 6. St. 29.

XI.

He durſt not enter into th' open greene,
For *dread of them unwares to be deſcryde,*
For *breaking* OF *their dance, if he were ſeene.*]

Sir Calidore durſt not enter into the open green, for fear of being unawares ſeen by them, *For breaking*, i. e. on account of, or leſt they ſhould break their dance, if he were ſeen. I cannot however help thinking that *For* twice thus repeated is the uſual error in the printing this book; and a much better reading occurs, viz.

> *He durſt not enter into th' open greene,*
> *For dread of them unwares to be deſcryde,*
> *And breaking off their dance, if he were ſeene.*

i. e. for dread to be deſcride—and for dread of breaking off their dance, if he were ſeen.

XII.

And like a girlond did in compaſſe ſtemme.] Did *ſtem* or ſtay them in compaſs, i. e. did encompaſs them.

XIII.

Look how the crown—] The compariſon of theſe fair damzels, dancing in a ring, to the conſtellation called Ariadne's crown, is very elegant and juſt: but our poet differs from the mythologiſts, in ſuppoſing that the Centaurs and Lapithæ fought at the wedding of Theſeus. If the reader at his leiſure is deſirous of ſeeing the various accounts of this conſtellation, he may conſult Hyginus, Poet. Aſtron. L. ii. C. 5. The accounts of Ariadne, as well as of her conſtellation, are very various, as may be ſeen in Plutarch's life of Theſeus; Homer's Odyſſ. xi. 324. and the Scholiaſt. This beautiful conſtellation is deſcribed by Ov. Met. viii. 178. Faſt. iii. 511. And by Manilius i. 326.

> *At parte ex aliâ claro volat orbe Corona,*
> *Luce micans variâ; nam ſtellâ vincitur unâ*
> *Circulus, in mediâ radians quæ maxima fronte,*
> *Candidaque ardenti diſtinguens lumina flammâ,*
> *Gnoſſia deſertæ fulget monumenta puellæ.*

In tranſcribing theſe verſes I have made a very ſmall alteration, viz. *diſtinguens* for *diſtinguit*: but Doctor Bentley has too far left the original in his alterations.

XVI.

She was to weet that jolly ſhepheards laſſe—]. Colin Clout is Spenſer; this laſs whom he ſo much praiſes and characterizes in St. 25. images her whom he married, being forſaken by the fair Roſalinde. This I have mentioned in the preface.

XVIII.

They vaniſht all away—] Perhaps the alluſion is that Sir Philip Sidney, imaged in Calidore, drew Spenſer from his ruſtic muſe to court.

XXII.

They are the daughters of ſky-ruling Jove—] See the note on B. ii. C. 8. St. 6. Our poet here follows Heſiod Θεογ. 907. Compare Hygin in Præfat. *Ex Jove et Eurynome Gratiæ*: with the notes of the late learned editor: and Natal.

Comes L. iv. C. 15. But poets and mythologiſts relate very various ſtories of the Graces, both as to their parents, and names, and number.

XXIV.

But two of them ſtill forward *ſeemd to bee,*
But one ſtill towards ſhowd herſelf afore.] This is wrongly printed from the old quarto and Folio, 1609. It ſhould have been printed from the Folio 1617, and 1679.

But two of them ſtill froward *ſeemd to bee—*

i. e. as he explains it in the laſt verſe of this Stanza, *that good ſhould goe* FROM US *in greater ſtore than come* TOWARDS us. Anglo- S. ƿeaꞃꝺ, *verſus.* fꞃamƿeaꞃꝺ, froward. See Spenſer's 4th Ecl. April: with the notes of his friend E. K.

XXVI.

So farre as doth the daughter of the day---] the morning ſtar. See the note on B. i. C. 12. St. 21.

XXXV.

--- *In which his heart was prayde.*] In which his own heart was the prey. So below, St. 40. *the which they did then pray*, i. e. did prey upon.

XXXVI.

And hewing off his hēăd *it preſented*—] Anglo-Sax. heaꝼoꝺ, *the hēăd.*

XXXVIII.

Till fortune fraught with malice, BLINDE *and* BRUTE] Cebes, ἔϛι δὲ τύχη οὐ μόνον ΤΥΦΛΗ ἀλλὰ ϗ μαινομένη ϗ ΚΩΦΗ.

Fortunam inſanam eſſe et CÆCAM *et* BRUTAM
perhibent philoſophi:
Saxoque inſtare globoſo prædicant volubili:
Ideo, quo ſaxum impulerit ſors, eo cadere Fortunam
autumant:
CÆCAM *ob eam rem iterant, quia nihil cernat quo*
ſeſe applicet:
Inſanam autem aiunt, quia atrox, incerta, inſtabiliſque ſit:
BRUTAM, *quia dignum atque indignum nequeat internoſcere.*

Pacuvius apud Auct. ad Heren.

XXXIX.

A lawleſs people Brigants *hight of yore.*] Ital. Ital. *Brigante.* Gall. *Brigand.* A robber, a vagabond. See Menage in V. *Brigand.* The *Brigantes* likewiſe are the inhabitants of the northern parts of England.

XL.

—that ever ſight.] of all that ever did *ſigh* or grieve.

XLII.

FOR *underneath the ground*—] I believe he wrote FAR *underneath*—He ſaid above FOR *overgrowen gras*, which caught the printer's eye. The reader at his leiſure may compare this epiſode of Paſtorella, being carried away by theſe brigands to a cave, with a like deſcription in Orl. Fur. Canto xii. and xiii. where Orlando finds Iſabella in a cave of robbers. See likewiſe the deſcription of the cave in Heliodorus, where the Egyptian Thyamis confines the beautiful Chariclea.

Ibid.

Ne lightned was with window nor with lover—] *A lover* is an opening in a poor cottage at the top, to let out the ſmoke, and to let in the light. Gall. *l'ouverte, apertura: ouvrer, aperire.* Spenſer ſeems to have in view the Iriſh poor cottages which were thus built in his time.

XLIV.

But *what befell her*—] So the quarto. I have printed from the Folios, *And what befel her* —

C A N T O XI.

IV.

WITH looks, with words, with gifts he oft her wowed,
And mixed threats among—] Ov. Faſt. i.
Nunc prece, nunc pretio, nunc agit ille minis.
Ov. Met. ii. 397.
— precibuſque minas regaliter addit.

VI.

Sith in his powre ſhe was to foe or friend.] i. e. for him to be a foe or a friend to her, *to foe her or to friend her.* The ſubſtantive is changed into a verb.

Ibid.

— by him gracing *ſmall.*] perhaps *graced*, i. e. by him little *graced* or favoured, unleſs *gracing* has a paſſive ſignification: See note on B. i. C. 5. St. 28. But this conſtruction ſeems rather hard in this paſſage.

XI.

—For that faire ſhepheardeſſe.] The Folio, *the.*

XVI.

—Ne leaving any balk,
But making way for death at large to walke.] *Ne leaving any balk*, i. e. making all even. *Death* ſhould have been printed with a capital *D*. The image is very pictureſque.

XIX.

His target alwayes over her pretended.] i. e. held, oppoſed, Virg. ix. 599. *morti* prætendere *muros*, i. e. opponere. See note on B. vi. C. 4. St. 10.

XXV.

That even his heart for very fell deſpight,
And his own fleſh he ready was to teare.] *To teare or rend the heart* is a ſcriptural phraſe, and a metaphor from peoples uſing to tear their garments, or their hair in affliction: *Rend* (or *teare*] *your hearts, and not your garments*, Joel. ii. 13. Old Homer has the ſame expreſſion, Il. ά 243. *σὺ δ' ἔνδοθι θυμὸν ἀμύξεις, tu verò intus animum lacerabis.* The ſame alluſion our poet has in B. i. C. 5. St. 39.

Which hearing his raſh ſire began to rend
His hair and haſty tongue that did offend.

Ibid.

And fared like a furious wyld beare,
Whoſe whelpes are ſtolne away.—] This ſimile is ſcriptural, 2 Sam. xvii. 8. Prov. xvii. 12.

XXVII.

And yet his Feare] See note on B. iii. C. 10. St. 35.

XXIX.

Die! out *alas! then Calidore did cry,*
How could the death *dare ever her to quell?*] *Out* is frequently uſed as an exclamation. *The death*, ὁ θάνατος, *là morte.*

XXX.

Where ſhall I then commence
This woful tale? or how thoſe Brigants vyle.—] The conſtruction is deſignedly embaraſſed; for the words are ſpoken by a man in a fright and hurry.

XXXVII.

Thendid they find that which they did not feare.] That which they neither feared for, nor cared for.

XLIV.

Like him that being long—] Compare this ſimile with B. i. C. 3. St. 31. and with Homer, Od. xxiii. 233, and Taſſo iii. 4.

XLVII.

--- There *gan a dreadful fight.*] None of the books read, *Then gan—*

XLVIII.

How many flyes---] See note on B. i. C 1. St. 23. Here are two ſimiles following each other; the one of the loweſt kind, the other great and majeſtic: the thieves were as deſerving of the one image as Sir Calidore of the other. This ordering of various compariſons is agreeable to Homer's manner; for in the ſecond Iliad, where the troops are aſſembled for battle, he compares the troops to a ſwarm of flies, and their general to a majeſtic bull. In the following Stanza the relative is omitted, which occaſions ſome little embaraſſment in the conſtruction: though he might eaſily have given it,

Like as a lion mongſt an heard of deer,
Diſperſing *them to catch.---*

Ibid.

That none his *daunger daring to abide,*
Fled from his *wrath, and did* themſelves *convay*
Into their caves.] *his daunger---themſelves—their caves:* one would be apt to think that *his wrath* caught the printer's eye, and occaſioned, *his daunger:* for the conſtruction *properly* requires,

That none THEIR *daunger daring to abide,*
Fled from his wrath, and did themſelves *convay*
Into THEIR *caves---*

Tho' changing from the ſingular to the plural number may be vindicated from the beſt writers, yet in this paſſage now before us, this change ſeems rather too much forced: however we leave it to the reader's conſideration. See concerning this change of numbers, Critical obſervations on Shakeſpeare, page 358.

CANTO XII.

LIKE as a ſhip that through the ocean wyde,]
Directs her courſe unto one certain coſt
Is *met of many a counter-winde and tyde,*
With which her winged ſpeed IS *let and croſt*---]

Here ſeems the uſual miſtake, Is *met* for IMET or YMET. This ſimile Milton ſeems to have in ſome meaſure imitated, ix. 513.

As when a ſhip by ſkilful ſteerſman wrought
Nigh river's mouth or foreland, where the wind
Veers oft, as oft ſo ſteers and ſhifts her ſail:
So vary'd he—

The expreſſion juſt following *ſtill winneth way* is uſed by Milton ii. 1016.

And through the ſhock
Of fighting elements on all ſides round
Environd wins his way.

III.

Unto the caſtle of Belgard---] I am apt to imagine that Spenſer, beſide his moral allegory, has here an hiſtorical alluſion: and it ſeems to me that the *caſtle of Belgard* hints at *Belvoir caſtle*; for *garder, regarder* is the ſame as *voir*: and the *Lord of the caſtle*, viz. *the good Sir Bellamoure*, by no far-fetched equivocal alluſion, leads us to the real name of the *Lord of the caſtle*: for the name *Bellamoure* might contain in its compoſition *mœurs, manners*, as well as *amour*, love. Nor does the poet ſtop here; but carries you ſtill farther into the hiſtory of this noble family, who married into the royal houſe of York. See St. 4. This lady ſeems to have been intended for the King of Scotland.

This daughter thought in wedlocke to have bound
Unto the prince of Pictland bordering nere.

But ſhe privately gave her love to Sir Bellamoure. There ſeems other alluſions, which if the reader looks for, perhaps he will find out; if he ſlights this information, he will ſee no alluſion or allegory, though the poet ſays his poem is a continued allegory.

VI.

For dread leaſt if her *Syre*
Should know thereof, to ſlay her *would have ſought.*]

All the books read, HE *would have ſought*. This is a fault of the printer; and yet perhaps this fault might be the true reading.

VII.

Upon the *little breſt*---] Perhaps, *Her.*

Ibid.

--- *a little purple* mold] for *mole*. See note on B. v. C. 6. St. 32. a letter is added.

IX.

At length a ſhepheard---] This is taken, as mentioned above, from the old ſtory of Doraſtus and Faunia, from which Shakeſpeare borrowed his Winter-tale; or from the Paſtoral of Longus, 'Tis to be obſerved, that when infants were expoſed, they generally expoſed with them ſeveral trinkets and tokens, by which they might be known hereafter; and theſe trinkets were as a kind of gratification to thoſe who took up the expoſed infant: the Greeks call them γνωρίσματα; ſo Heliodorus, L. iv. and Terence Eun. Act iv.

Abi tu ciſtellam, Pythias, domo effer cum MONUMENTIS.

Shakeſpeare alludes to them in the Winters-tale, Act iii.

Bloſſom, ſpeed thee well!
There lye, and there thy character; there THESE
Which may if fortune pleaſe, both breed thee, pretty one,
And ſtill reſt thine.

See below, St. 20.

She found at laſt by very certain ſigns
And ſpeaking markes of paſſed MONUMENTS.---

XII.

Beſides the loſſe of ſo much loos *and fame.*] *Loos* is Chaucer's word for praiſe, from the French: and our poet ſo wrote at firſt, and ſo 'tis printed in the old quarto edition: but he altered it afterward, I believe, (as the Folio 1609. directs us to read) into --- *praiſe and fame.* There is a diſagreeable jingle in *loſs* and *loos*, without any addition of beauty or turn of thought.

XIV.

And her own handmayd that Meliſſa *hight*] The neceſſary-women which attended the temple of *Ceres* were from their induſty named Μιλισσαι, bees. One of the ſame name nurſed Jupiter.

Meliſſa is likewiſe the name of a propheteſs in Arioſto, Canto iii.

XVII.

---*that ſodaine thro*] throe or agony. See note on B. iv. C. 11. St. 46.

Ibid.

--- *the which* ye chylded tho.] Ye then brought forth. See the Gloſſary. The word is uſed by Gower and Chaucer.

XXI.

Let her by proofe of that which ſhe hath fylde] i. e. feeled, felt: the ſpelling anſwers to the rhymes. Compare this ſimile with Arioſto, i. 53.

XXIII.

And to the clergy---] The beaſt imaging ſcandal and calumny made havock among the clergy: i. e. the ſcandalous behaviour of the popiſh clergy gave juſt occaſion for calumny; and this their ſcandalous behaviour was one of the reaſons given for the entire ſuppreſſing of monaſteries and abbies.

XXIV.

---- *Their* dortours *ſad.*] So Chaucer writes it. Gall. *dortoir. Dormitorium*, a dormitory.

XXVI.

All ſet with yron teeth—] So the beaſt is deſcribed in Daniel vii. 7. Spenſer loves to mix the terrible and the ludicrous: juſt above he ſays, *with open mouth that did containe a full good pecke*—ludicrouſly expreſſing a terrible ſubject.

XXVIII.

That ſpat out poyſon and gore, bloudy gere.] This is wrongly printed, for, *gore-bloudy gere*, i. e. gore blood.

XXX.

Like as a bullocke, that in bloudy ſtall
Of butchers balefull hand to ground IS FELD,
Is *forcibly kept downe, till he be throughly queld.*]

Inſtead of IS FELD, I hardly doubt myſelf, but Spenſer wrote IFELD or YFELD.

Like as a bullocke, that in bloudy ſtall
Of butchers balefull hand to ground IFELD
Is *forcibly kept downe, till he be throughly queld.*

XXXIV.

For never more defaming gentle knight.] i. e. on account that he never more might defame gentle knight. *For*, i. e. on account of, is frequently thus uſed.

XXXV.

Like as whylome that ſtrong Tyrinthian ſwaine.] Sir Calidore's taming and leading this monſtrous beaſt, is aptly compared to Hercules, that dragged to light Cerberus. Homer mentions this ſtory, Il. ϑ 368. I will cite the Greek, becauſe Spenſer tranſlates from it.

Ἐξ Ἐρέβευς ἄξοντα κύνα στυγεροῦ Ἀΐδαο.
Brought forth with him the dreadful dog of hell.

Compare Virgil, vi. 395. and Ov. Met. vii. 412.

Ibid.

And to the other damned ghoſts WHICH *dwell*
For aye in darkneſs WHICH *daylight doth ſhonne.*]

A ſmall alteration, (upon ſuppoſition that the printer here has erred his uſual error) makes this paſſage eaſy,

--- *which dwell*
For aye in darkneſs and daylight do ſhonne.

If we keep the old reading, *which* agrees with *darkneſſe: which darkneſs doth ſhun daylight*: and he might mean *utter darkneſſe*: darkneſs palpable, which no light can penetrate. See note on B. ii. C. 5. St. 22. This interpretation confirms the correction there offered.

XXXIX.

Albe that long time after Calidore,
The good Sir Pelleas him tooke in hand,
And after him Sir Lamoracke of yore,
And all his brethren born in Britain land.]

All his brethren---He ſays this in alluſion to the knights of the round table of king Arthur's court. Sir Pelleas and Sir Lamoracke are two knights that are frequently mentioned in the hiſtory of Prince Arthur. But Sir Palomides is the knight mentioned in part ii. Chap. 53. who follows the Queſting Beaſt. 'This mean while there came Sir Palomides the good knight, following the Queſting Beaſt, that had in ſhape, an head like a ſerpent's head, and a body like a liberd, buttocks like a lion, and footed like a hart; and in his body there was ſuch a noiſe, as it had been the noiſe of thirty couple of hounds queſting; and ſuch a noiſe that beaſt made whereever he went. And this beaſt Sir Palomides followed, for it was called the Queſt. And right ſo, as he followed this beaſt, came Sir Triſtram and Sir Lamorake: and to make ſhort tale, Sir Palomides ſmote down Sir Triſtram and Sir Lamoracke, both with one ſpear, and ſo departed after the queſt GLATISAUNT, that was called the Queſting Beaſt. What is here meant by GLATISAUNT? This ſilly romance is a collection of many French and Italian romances, put together with no art, by one Sir Thomas Maleor knight, and finiſhed in the ninth year of the Reign of King Edward the IVth entitled *La Mort d'Arthur*. In the

French romance, from which he had this ſtory. The Queſting Beaſt was called *Glapiſſant*, i. e. yelping, queſting, or barking; from *glapir*, to yelp, bark, or QUEST as a ſpaniel. But Spenſer takes its name from the Latin *Blaterare*, or the Italian *Blatterare*, to make a noiſe: and calls it the *Blattant* or *Blatant* beaſt. Compare Voſſius's Etymol. in *Blaterones*; and ſee note on B. v. C. 12. St. 37. and on B. vi. C. 1. St. 7. Skinner, '*Blatant*, Auctori Dict. Angl. apud 'quem *ſolum* occurrit, exp. latrans, ululans. 'Neſcio an à Lat. balatus, q. d. balans vel ba'latans.' This dictionary writer had it from Spenſer.

BARKING *and biting all that him do bate.*
that him do bate, i. e. that have any thing to do with him: that do contend or debate with him.

XLI.

More than my former writs---] What were theſe *former writs, that brought him into a mighty peere's diſpleaſure?* Doubtleſs his Paſtorals, in which he ſo ſeverely reflects on biſhop Elmor in particular; ſcarcely hiding his ſatire under the tranſparent covering of an anagram; and this mighty peere means the lord treaſurer Burleigh. There is nothing in mother Hubbard's tale that could give any juſt offence; for the ſatire is there general. But his encomiums on archbiſhop Grindal, and his ſeveral reflections on biſhop Elmor, could not but give very juſt reaſons for the lord treaſurer to be offended.

Ibid.

And ſeeke to pleaſe, that now is counted wiſe men's threaſure.'] He ſeems to have Horace in view,
Principibus placuiſſe viris non ultima laus eſt.

Let us cloſe our notes on this Sixth Book, with a ſhort review of the Legend of Courteſy. The reader needs not be put in mind, that the Fairy Queen annually held a ſolemn feaſt, which continued with great magnificence for twelve ſeveral days. In one of thoſe days, (ſuppoſing the ſixth) there came in preſence a hermit, who complained of the cruel ravagings of a monſtrous beaſt, called the Blatant Beaſt; and at the ſame time deſired ſome knight might be appointed, that alone might undertake the enterprize, not of deſtroying, but ſubduing this monſter of ſcandal. The petition was granted; and the adventure aſſigned to Sir Calidore; who binding himſelf by a vow to perform it without aid or companion, ſets forward on his queſt, and after many a courteous enterprize firſt atchieved, he at length overtakes and entirely maſters and tames the Blatant Beaſt. The meeting of Arthegal and Calidore ſhows the connexion of this, with the former book, ſo likewiſe does the introducing of Timias in the fifth Canto; but more particularly prince Arthur, the hero of the poem; who is to be perfected in all virtues, that he might be worthy of the glory to which he aſpires. If we turn our thoughts towards thoſe myſteries that lie inveloped in types and allegories, we cannot help applying the following verſes of our poet in the introduction to the ſecond Book, to many of the epiſodes herein related,

> *And thou, O faireſt princeſs under ſky,*
> *In this fair mirrour mayſt behold thy face,*
> *And thine own realms in lond of Fairy.*

Methinks by no far-fetcht alluſions, we might diſcover pictured out to us that truly courteous knight Sir Philip Sidney, in the character of Sir Calidore; whoſe name Καλλιόδωρος leads us to conſider the many graceful and goodly endowments that heaven peculiarly gave him. This is that *brave courtier* mentioned by our poet in another poem,

> *Yet the* brave courtier, *in whoſe beautious thought*
> *Regard of honour harbours*—
> *He will not creep, nor crouch with fained face,*
> *But walks upright with comely ſtedfaſt pace,*
> *And unto all doth yield due* COURTESIE.
>
> Moth. Hub. Tale.

With this hint given, who can help thinking of Sidney's Arcadia, when he finds Sir Calidore miſpending his time among the Shepherds? And when this knight of courteſy meets in his paſtoral retirement with Colin Clout, and by his abrupt appearance drives away the rural Nymphs and Graces, which makes the ſhepherd,

> — *for fell deſpight*
> *Of that diſpleaſure break his bag-pipe quite.*
>
> B. vi. C. 10. St. 8.

Do not all theſe circumſtances, agreeable to the tenor of this poem, allude to our poet's leaving the country, and the rural Muſe, at Sir Philip Sidney's requeſt? I make no doubt myſelf, but the *Country Laſs* deſcribed in C. 10. St. 25, 26, 27, is the ſame as deſcribed in his Sonnets, lxi. &c. her name was Elizabeth, as he tells us in Sonnet lxxiv. and he was married to her after his unſucceſsful love of the fair Roſalind, who ſeems imaged in that *Wondrous Fair* (as her name imports) who is ſo juſtly puniſhed for love's diſdain in Canto vii. I have mentioned in the notes that *Belgard caſtle*, in Canto xii. ſeems from its very name to point out *Belvoir caſtle*: If this is granted, Sir Bellamoure muſt be the noble lord of the caſtle, who married into the royal houſe of York; and this ſeems hinted at in Canto 12. St. 4. Another of this noble family likewiſe married the daughter of Sir Philip Sidney: but how far the Story told of Paſtorella, who found her parents in Belvoir caſtle, may allude to this alliance, I neither affirm nor deny. In theſe kind of hiſtorical alluſions Spenſer uſually perplexes the ſubject; he leads you on, and then deſignedly miſleads you: for he is writing a Fairy poem, not giving you the detail of an hiſtorian. It ſeems to me that our poet makes uſe of the ſame perplexing manner in hinting at the calumnious tale, then in every good woman's mouth, told of a certain lady at court, no leſs than a maid of honour to queen Elizabeth, and a daughter of Sir Nicholas Throgmorton, who had been too free of her favours before marriage to Sir Walter Raleigh: This lady he married afterwards, and ſhe made him the moſt quiet, the moſt *ſerene*, and beſt of wives. But the reader will not fail to apply this ſtory, when he finds Serena and Timias (in whom all along, and almoſt in every circumſtance is imaged Sir Walter Raleigh) both carried to the hermit's cell, to be cured of their ſore maladies that they had contracted by the bite of Calumny and Scandal. This ſtory too he will apply, when he finds Timias under the diſcipline of Diſdain and Scorn, in Canto vii. and viii. The *Salvage man* characterized in Canto 4. St. 2. and in Canto 5. St. 2 and 41, was intended to be ſhewn in a new light in ſome other part of this poem, now left unfiniſhed; and this ſalvage perhaps repreſents by way of type the heir of Lord Savage mentioned by Spenſer in his view of Ireland, *now* (he ſays) *a poor gentleman of very mean condition, yet dwelling in the Ardes.* And the epiſode of the infant ſav'd from a bear, and delivered to the wife of Sir Bruin to be brought up as their ſon, might allude to the noble Iriſh family of the Mac-Mahoons, deſcended from the Fitz-Urſulas. Theſe kind of types and ſymbols, and hiſtorical alluſions, the Engliſh reader will not fail to apply to many parts of this poem, when he conſiders what Spenſer himſelf tells us in his introduction to B. ii. St. 4. namely, that there are *certain* SIGNS *by which Fairy lond may be found.* Hence the poem itſelf, by this pleaſing maſk, partakes of the nature of fable, myſtery and allegory, not only in its moral repreſentations of virtues and vices, and in what relates to nature and natural philoſophy, but likewiſe in its hiſtory.

NOTES

NOTES

ON TWO

CANTOS of MUTABILITY.

PROUD Change or Mutability, that inſulting Titaneſſe, who has plaid her cruel pranks to many a man's decay and ruin, has made her depredations likewiſe on our poet's poem: for theſe two Cantos, that treat of Mutability, are the only relicks of part of the Seventh Book, intitled The Legend of Conſtancie.

CANTO VI.

II.

As I have found it regiſtred of old
In Faery land mongſt records permanent] Spenſer had admiſſion to theſe moſt authentic records of Fairies and Fairy land by favour of the Muſe, who alone had the cuſtody of them. We muſt take his word for the truth of this, as he has ſo confidently aſſerted it in many paſſages throughout his poem.

III.

As Hecate in whoſe almighty hand
He plac't all rule and principality.] Hecate was the ſame as Luna, and Luna was the daughter of Hyperion, one of the Titans. See Natales Comes, Mythol. L. iii. C. 15. In heaven ſhe was named Luna, on earth Diana, in hell Hecate. Hence Virgil, vi. 247.

Voce vocans Hecaten, cœlóque Erebóque potentem.

Ibid.

And drad Bellona that doth ſound on hie
Warres and allarums unto nations wide.] Bellona, another of the Titaneſſes, was the ſame as Enyo.

—ἦρχε δ᾽ ἄρα σφὶν Ἄρης ϗ πότνι᾽ Ενυώ.
Hom. έ. 592.

Οὔτ᾽ ἄρ᾽ Αθηνάιη, οὔτε πτολίπορθος Ενυώ.
Ibid. ver. 333.

So that Enyo or Bellona is to be diſtinguiſhed from Pallas or Minerva, the goddeſs of Wiſdom: and this is the reaſon why I have departed from the firſt quarto in B. iii. C. 9. St. 22. which reads *Bellona:* and have printed it *Minerva* from other editions.

IV.

And heavenly honours, yield as to them twaine] viz. to Hecate and Bellona.

V.

She did pervert, and all THEIR *ſtatutes burſt*] I would rather read,

—*and all* HER *ſtatutes burſt,*

viz. Nature's. So below, St. 6. *She broke the laws of Nature.*

VIII.

Ne ſtaide till ſhe the higheſt STAGE *had ſcand*
Where Cynthia did SIT—] I believe Spenſer wrote SIEGE not STAGE.

Ne ſtaide till ſhe the higheſt ſiege *had ſcand*
Where Cynthia did ſit.

This is plain from St. 12.

But ſhee that had to her that ſovereign ſeat
By higheſt Jove aſſign'd—

Siege is an old word for *ſeat*, and uſed generally for a ſeat of dignity: Fairf. x. 35.

> *Who thus from loftie* ſiege *his pleaſure told.*

Taſſo, *dal ſeggio.* Spenſ. B. ii. C. 2. St. 39.

> *From lofty* ſiege *began theſe words aloud to ſound.*

Both Taſſo and Spenſer had in view Virg. Æn. 2.

> *Inde* toro *pater Æneas ſic orſus ab alto.*

which G. Douglas tranſlates, *his ſiege riall.* Cynthia did not ſit on a *ſtage*, but on a *ſiege* royal, or *ſovereign ſeat*: and the gods of the higheſt order had their proper thrones or ſieges royal. See Ovid. Met. i. 174. 177. and Homer. Il. ά. 606. where each god has his apartment, agreeably to the aſtrological ſyſtem of the planetary *Houſes*. Hence Milton at the concluſion of his 1ſt Book,

> *—But far within*
> *And in their own dimenſions, like themſelves,*
> *The great ſeraphic Lords and Cherubim*
> *In cloſe receſs and ſecret conclave* SAT,
> *A thouſand demy-gods on golden* SEATS
> *Frequent and full.*

Cynthia did not therefore SIT *upon a* STAGE, *but on a* SEAT *or* SIEGE.

XV.

To Jove's faire PALACE—] Ovid, Met. i. 175.

> *Hic locus eſt, quem, ſi verbis audacia detur,*
> *Haud timeam magni dixiſſe* Palatia *Cœli.*

XXI.

If that her might were match *to her deſire.*] This is the reading of all the Books excepting the Fol. Edit. of 1679. where 'tis printed *matcht.*

Ibid.

Areed, ye ſonnes of GOD—] Spenſer would have avoided, I ſhould think, this manner of ſpeaking: I believe he gave it,

> *Areed ye ſonnes of* GODS—

XXII.

What courſe was beſt to take in this HOT bold *emprize.*] So all the Editions, excepting Hughes: who reads

> *—in this* her *bold emprize.*

Hot, *bold*, two epithets, are joined without a connective particle to one ſubſtantive *emprize*: and this conſtruction is uſed by the moſt claſſical authors.

> *Illa* ſoporiferum, *parvos initura penates,*
> *Colligit agreſti* lene *papaver humo.*
> Ov. Faſt. iv. 531.

> Anxia *nec mater diſcordis* mæſta *puellæ*
> *Secubitu, caros mittet ſperare nepotes.*
> Catull. Epith. Thet.

> *Hinc* feſſæ *pecudes pingues per pabula læta*
> *Corpora deponunt—* Lucret. i. 258.

See other inſtances, if neceſſary, in Broukhuſius' notes on Tibullus, Lib. iii. Eleg. v. verſ. 22. *Hot* is likewiſe a very proper epithet, and uſed in the ſame ſenſe as Cicero uſes *Calidus*, in Offic. L. i. C. 24. *periculoſa et* Calida *conſilia.* And Terent. Eun. Act. ii. *vide ne nimium* calidum *hoc ſit modo.* So the Greeks uſe θερμὸς, *calidus.* Ariſtoph. Plut. verſ. 415. Ὦ θερμὸν ἔργον *calidum facinus*, i. e. *animo nimis calido et accenſo patratum.* H. Stephens. Hinc θερμουργία, *audax et temerarium facinus*:— If we have been ſomewhat prolix in vindicating our author, 'tis to ſhow how claſſical he is in his manner of expreſſing himſelf, even where he is thought to be faulty.

XXIII.

Before they could new counſells reallie] i. e. *rallie*: get in order, from *rallier*: *q. d. realligare*: ſo Skinner; agreeable to our poet's ſpelling.

XXV.

Whence art thou, and what dooeſt thou here now make?
What idle errand haſt thou'? Earths manſion to forſake!] Hughes omits *thou* in the ſecond verſe: but as 'tis abſorpt in ſcanſion, it might fairly be admitted without any violence to the meaſure.

XXIX.

I would have thought that bold Procuſtes hire
Or Typhons fall—] *I was willing to have thought, that the juſt puniſhments inflicted by me, as a reward for their wickedneſs, either immediately, as on Typhon, Ixion, or Prometheus; (great in wiſdom as well a in deſcent;) or mediately, by the powers I delegated, viz. by Hercules, Theſeus, &c. who ſlew tyrants, and oppreſſors of mankind, ſuch for inſtance was Procruſtes,* &c. &c. —Spenſer writes *Procuſtes*, following his uſual way of miſwriting proper names: and Procruſtes is put here for any robber or oppreſſor of mankind, that met with his due puniſhment.

XXX.

—With that he ſhooke
His nectar-deawed locks, with which the ſkyes
And all the world beneath for terror quooke.]

> *Terrificam capitis concuſſit terque quaterque*
> *Cæſariem, cum quâ terram, mare, ſidera, movit.*
> Ov. Met. i. 179.

> *Così dicendo il capo moſſe: e gli ampi*
> *Cieli tremaro——* Taſſo, xiii. 74.

> *—ſo was his will*
> *Pronounc'd among the gods; and by an oath*
> *That ſhook heav'n's whole circumference, confirm'd.*
> Milton, ii. 331.

Milton ſays *by an oath*, not by *a nod*: for Milton does not give God the Father, human parts or form; beſides the expreſſion is ſcriptural: not ſo other poets,

> Η, καὶ κυανέῃσιν ἐπ᾽ ὄφρυσι νεῦσε Κρονίων.
> ——— μέγαν δ᾽ ἐλέλιξεν Ὄλυμπον.

This verſe Spenſer had in view above, St. 22.

> *His black eye-brow, whoſe doomeful dreaded beck*
> *Is wont to wield the world*——

So Horace, L. 3. Od. i.

> *Cuncta ſupercilio moventis.*

And Virgil, ix. 106.

> *Annuit, et totum nutu tremfecit Olympum.*

Mr. Pope thus tranſlates Homer's well-known verſes,

> *He ſpoke, and awful bends his ſable brows;*
> Shakes his ambroſial curls, *and gives his nod,*
> *The ſtamp of fate, and ſanction of the god:*
> *High heaven with trembling the dread ſignal took,*
> *And all Olympus to the centre ſhook.*

This one word *curls* degrades the whole image; and what was great in Homer becomes ludicrous as expreſſed by the tranſlator.

XXXI.

But ah! if gods ſhould ſtrive with fleſh yfere
Then ſhortly ſhould the progeny of man
Be rooted out, if Jove ſhould doe ſtill what he can.] *My ſpirit ſhall not always ſtrive with man, for that he alſo is fleſh*, Gen. vi. 3. *Yea, many a time turned he his wrath away—for he conſidered that they were but fleſh*, Pſal. lxxviii. 39. The conſtruction is ſomewhat confuſed, *If gods ſhould ſtrive together with fleſh, and if Jove ſhould doe ſtill what he is able to do, then ſhortly would the progeny of man be rooted out.* In Chaucer and our old poets we frequently meet with *yfere*, *ifere*, *in fere*, for together.

XXXIII.

May challenge ought in heavens intereſſe] In Hughes' edit. 'tis printed *Intereſt*: which ſpoils the jingle. Spenſer uſes the Ital. *interéſſe*.

XXXV.

But to the higheſt Him, that is behight
Father of gods and men by equal might
To weet, the god of Nature, I appeale] *Him the higheſt father of gods and men—the god of Nature:* But below, Canto viii. St. 5. he ſays,

> *Then forth iſſu'd (great goddeſſe) great dame Nature.*

The reader muſt not be ſurprized to find in one place a deity called a *God*, in another *a Goddeſſe*: for as Milton obſerves, i. 423.

> *Spirits when they pleaſe*
> *Can either ſex aſſume, or both.*

According to the Orphick verſes Jupiter (i. e. as there intended, univerſal Nature, or in Spenſer's words, *The God of Nature*) is of both ſexes, male and female; as conſiſting of active and paſſive principles. Pan likewiſe (as the name imports) is ſaid to be the god of Nature: *Pan totius Naturæ deus eſt*: Servius in Virg. Ecl. ii. 31. *Pan ab antiquis* diebus fuit [lego, *dictus fuit*] *deus naturæ*. Albricus de Deor. Imag. Cap. ix. *Nature* is ſpoken of as the chiefeſt of the deities in Statius, xii. 561.

> --- *Heu princeps Natura! ubi numina, ubi ille*
> *Fulminis injuſti jaculator?* ---

When Lucretius, and the like atheiſtical writers, ſpeak of Nature, with the epithets, *creatrix rerum*, *gubernans*, *omniparens*, &c. they mean ſome unknown power working blindly for the general good: but Seneca, as a good theiſt, ſays, *By Nature I mean the God of Nature.* And the Stoics when they addreſs Nature, mean not that blind goddeſs of the Epicureans, but an univerſal mind acting for the good of the whole, hereby recognizing a divine nature, or making nature a kind of handmaid of the Deity. From theſe and the like conſiderations of the *various* energies of Nature, and her myſterious appearances, we may ſee into the meaning of Stanza 5. and 6. in Canto vii. Nor will that ancient inſcription in Gruter want any further explanation:

ΦΥΣΙΣ ΠΑΝΑΙΟΛΟΣ

ΠΑΝΤ. ΜΗΤ.

Ibid.

And bade Dan Phœbus ſcribe—] Dan Phœbus the ſcribe of the gods.

XXXVI.

Of my old father Mole, whom ſhepherds quill
Renowmed hath---] Alluding to his poem intitled *Colin Clout's come home again.*

> *One day (quoth he) I ſat as was my trade,*
> *Under the foot of Mole, that mountaen hore*
> *Keeping my ſheep*---
> *Old father Mole (Mole hight that mountain gray*
> *That walls the north-ſide of Armulla dale)*
> *He had a daughter*, &c. &c.

XL.

That ſhepheard Colin dearly did condole.] Which ſtory Colin Clout (Spenſer himſelf) did dearly condole in his poem intitled Colin Clout's come home again.

XLV.

—ſave only one] viz. Actæon.

XLVIII.

Like as an buſwiſe---] This ſimile is of the ſame ludicrous turn and comic caſt, as that in Arioſto, Canto 4. St. 22. where the Necromancer Atlanta, intending to take Bradamante by the help of his inchanted ſhield, is compared to a cat, and Bradamante to a mouſe.

XLIX.

--- now within their baile.] now in their power and cuſtody. Concerning the original meaning of this word, the reader at his leiſure may conſult Menage and Skinner.

LIV.

--- that may els be rid.] *Red*, *rad*, be ſpoken of or declared, from the Anglo-Sax. ꞃæꝺan. The ſpelling is for the ſake of the jingling terminations.

C A N T O VII.

II.

--- FOR *who but thou alone*
That art yborne of heav'n and heavenly fire,
Can tell things doen in heav'n ſo long agone.] The poet, reaſſuming his ſubject, calls upon the aſſiſtance of the Muſe, in imitation of his brother poets. Compare Homer. Il. ii. 484.

Dicite nunc Muſæ cœleſtia tecta tenentes;
Nam vos divæ eſtis, nec abeſtis, cunctaque noſtis;
Ad nos vix tenuis famæ perlabitur aura.

See likewiſe Virg. vii. 641. and Milton i. 27.

Say firſt, for heav'n hides nothing from thy view—

IV.

And had not Nature's ſergeant, that is Order.] *Order* is introduced as a marſhal in B. v. C. 9. St. 23. And Luis de Camoens in his Luſiad, Canto i. makes *Order* the herald and marſhal of the deities.

V.

For with a veile that wimpled *every where*---] See note on B. i. C. i. St. 4. page 337. This reading is occaſioned by the printer, who took y for yt. The poet, I doubt not, gave it *ywimpled.*

VIII.

But th' earth herſelf *of her own motion*
Out of her fruitful boſome made to grow
Moſt dainty trees ---] He explains what he means by *herſelf*, viz. of her own motion; ſpontaneouſly: ſo the Greeks uſe αὐτὸς, and the Latins *ipſe*: and in a ſimilar paſſage, Virg. iv. 23.

Ipſa *tibi blandos fundent cunabula flores.*

Ipſa, i. e. *ſponte ſuâ*. And in ver. 21.

Ipſæ *lacte domum referent diſtenta capellæ*
Ubera.

Ipſæ, i. e. *ſponte ſuâ*. Compare a like image in Lucretius i. *Tibi ſuaves dædala Tellus ſummittit flores.* And in Homer. Il. ξ′ 347. From whom Milton, in B. viii. 513. So our poet again in St. 10.

And all the earth far underneath her feet
Was dight with flowers that voluntary grew
Out of the ground---

IX.

So hard it is ---] This Stanza I think miſplaced, it ſeems to me that it ſhould be put after the 12th Stanza. For ſee how regularly they follow each other.

But th' earth itſelf of her free motion
Out of her fruitful boſome made to grow
Moſt dainty trees—St. 8.
And all the earth far underneath her feet
Was dight with flowers—St. 10.
And Mole himſelf to honour her the more—
Was never ſo great joyance--- St. 11.
So hard it is for any living wight---St. ix.

Ibid.

That old dan Geffrey---- *in his* Foules parley] viz. *The aſſemble of Foules* [edit. Urry. page 413. See ver. 302, &c.]

Ibid.

But it transfered to Alane, who he thought
Had in his plaint *of* KINDES *deſcribed it well.*

We muſt read *plaint of kinde*: ſo Chaucer, in the Aſſemble of Foules, verſ. 316.

And right as Alaine in the plaint *of* KINDE
Deviſeth Nature of ſoch araie and face—

He refers to a treatiſe written by Alanus de Inſulis,

ſulis, DE PLANCTU NATURÆ *contra Sodomiæ vitium:* This book was never (ſo far as I can find) printed, nor ever ſeen by Spenſer, which makes him ſay,

Which who will read ſet forth, ſo as it ought,
Go ſeek he out that Alane, where he may be ſought,

There is a MS. of this Alane, *De Planctu Naturæ*, of the plaint of kinde, or of Nature, in the Bodley Library: which begins thus,

In lacrymas riſus, in luctus gaudia verto,
In planctum plauſus, in lacrymoſa jocos.

X.

Tenne thouſand mores *of ſundry ſent and hew.*] In Hughes' edition 'tis ſpelt *more:* we uſe the word in the Weſt of England for roots, &c. Somner, Anglo-S. moꞃan, *acini, baccæ, ſemina.*

XII.

On Haemus hill—'twixt Peleus and dame Thetis.--] He ſays the bridale of Peleus and Thetis was celebrated on Haemus (a hill on the confines of Theſſaly) becauſe Ovid reciting the amours of Peleus and Thetis (Met. xi. 229.] begins, *Eſt ſinus Haemoniæ*, &c. And Peleus is called *Haemonius Peleus*, by Tibullus, L. i. Eleg. vi. verſ. 9. But Apollodorus ſays expreſly, p. 218. that the marriage was celebrated on mount Pelion: and Catullus who wrote the Epithalamium (Spenſer alluding to it ſays *Phœbus ſelf did ſing the ſpouſall hymne*) begins with, *Peliaco quondam*, &c.

XIII.

This great grandmother of all creatures bred,
Great Nature—] *This great grandmother of all creatures that ever were bred or born, viz. great Nature*, &c. He ſeems to call Nature *great grandmother*, &c. in imitation of Orpheus' hymn to Nature,

Ω Φύσι, παμμήτειρα θεά, πολυμήχανε μήτηρ.

See the note above on Canto vi. St. 35. And ſpeaking of Nature, *ſtill moving, yet unmoved from her ſted*, he ſeems to have Boetius in his eye, who thus addreſſes the God of Nature,

—Stabiliſq; manens das cuncta movere.

XVII.

I do poſſeſſe the worlds moſt regiment] The chief government of the world.

XVIII.

Yet out of their decay, and mortal crime] i. e. mortality.

XIX.

As for her tenants, that is men and beaſts.] 'Tis a happy expreſſion to call man and beaſts joint tenants of the earth. Sidney very elegantly calls the beaſts *The wild burgeſſes of the foreſt.* And Davenant in Gondibert, B. ii. C. 6. St. 69. with Spenſer, perhaps, in his eye, ſays,

Each humbled thus his beaſts led from aboard,
As fellow paſſengers and heirs to breath,
Joint tenants to the world, he not their lord.

The thought was too pretty to eſcape the notice of Mr. Pope, hence in his Eſſay of Man, iii. 152.

Man walk'd with beaſt joint tenant of the ſhade.

XXV.

Thus all theſe four (the which the ground-work bee
Of all the world—] The poet had his eye on Pythagoras' doctrine in Ovid. Met. xv. 239.

Quatuor æternus genitalia corpora mundus
Continet——

XXX.

Laden with fruits that made him laugh, full glad
That he—] The context is faulty by an error of the preſs. Theſe four ſeaſons are characterized as perſons in Ovid. Met. ii. 27. xv. 206. Lucretius v. 736. And in Spanheim's notes on Callimachus, pag. 726. there is an engraving of a medal, repreſenting the four ſeaſons with their proper ſymbols.

XXXII.

And in a bag all ſorts of ſeeds yſame,] i. e. collected together: 'tis a participle, from the Anglo-Sax. ꞅamnian, or ᵹeꞅamnian, to collect or gather together: the Anglo-S. ᵹe was afterwards by our old Engliſh writers changed into y, and prefixed oftentimes to participles. *Yſame* is not in this paſſage now before us, the adverb, ꞅame, *ſimul, unà, pariter:* though the very learned editor of Junius ſeems to think ſo, 'YSAME, *yſome*, ſimul, unà. Spenſerus. Anglo-S. 'ꞅam. Goth. *Samana*, quod conſonum eſt 'Gr. ἅμα.' 'Tis not *yſame*, that is an adverb; but *ſame* or *ſam:* as our poet uſes it in his Eclogue named May, verſ. 168.

For what concord have light and darke SAM?

i. e. together. Let me add in confirmation of my interpretation the Teutonick, SAMMEN *Colligere.* Hence our word *Sum*, meaning the ſum total of many particulars collected together: though a Latiniſt will not doubt but that we had this word from them.

XXXVI.

The *Nemæan forreſt, till th' Amphytrionide*] We muſt read, *Th' Nemæan*— See note on B. iii. C. 7. St. 5. pag. 556. *Through th' tops*, &c. and let this verſe be added as another inſtance.

XXXVII.

XXXVII.

A lovely maid— the which was cround
With eares of corne, and full her hand was found.] i. e. *And her hand was found full of eares of corn:* ſee the figure of *Virgo* in Hyginus: ſhe is there pictured with *three eares of corne* in her right hand: Aratus ſeems to ſay ſhe had but one eare of corn,

Spicum inluſtre tenens ſplendenti corpore Virgo.
Cic. de Nat. Deor. ii. 42.

Virginis inde ſubeſt facies, cui plena ſiniſtra
Fulget ſpica manu, maturiſq; ardet ariſtis.
Germanicus.

Compare Theo's commentary on Aratus: from which, and the tranſlators of Aratus, as well as from her figure in the globes, I would correct Aratus, and read,

—ἥ ῥ' ἐν ΧΕΙΡΙ φέρει ϛαχυν αἰγλήεντα,

not ἐν ΧΕΡΣΙ. So Spenſer *her hand*, not *her hands.*

XXXIX.

—in the wine fats ſee.] See, or *Sea*, is, by a kind of a catachreſis, uſed for the liquor in the vats.

XXXIX.

The ſame which by Dianas doom unjuſt
Slew great Orion—] Orion was a famous hunter, in love with Aurora; (or the morning, as hunters generally are;) Diana out of a fit of womaniſh jealouſy, becauſe ſhe was not the ſole object of his care and love, ſent a ſcorpion that killed him. Her *doom* was therefore *unjuſt.*

XL.

The ſeed of Saturne and faire Nais----] Chiron was the ſon of Saturne, and of a faire Naid, viz. Philyra daughter of the Ocean. See note on B. iii. C. 11. St. 43.

XLI.

Upon a ſhaggy bearded goat he rode;
The ſame wherewith dan Jove in tender years,
They ſay, was nouriſht by the Iæan mayd.] So theſe verſes ſhould have been printed; *ſhaggy* and *bearded* are two diſtinct epithets joined without any connective particle to one ſubſtantive; See the note above, Canto 6. St. 22. There ſhould not have been ſo full a point after *yeares.* But what does he mean by *the Iæan mayd?* The Mythologiſts (Hyginus and Eratoſthenes) inform us that Capricornus was made a conſtellation, becauſe he was educated with Jupiter: and when Jupiter aſſumed the throne of heaven, he placed Capricorn, and the goat his foſter-mother among the ſtars. *Capricorn* is called *Caper* in the verſes deſcribing the names of the Zodiac: hence perhaps Spenſer, in the hurry of a poet, took the goat that nouriſhed Jupiter for the goat that was nouriſhed with Jupiter.

Naïs Amalthea, Cretæâ nobilis Idâ,
Dicitur in ſilvis occuluiſſe Jovem.

So that *Iaean mayd* is probably an error of the preſs for *Idean mayd.*

XLII.

Yet did he quake and quiver like to quell.] like to die; or to be ſtarved.

Ibid.

Upon an huge great earth-pot ſteane *he ſtood,*
From whoſe wide mouth there flowed forth the Roman flood] *Earth-pot ſteane*, viz. *Amphora*; ſo the conſtellation is named in the well-known verſes that mention the twelve ſigns of the Zodiac: by Eratoſthenes called οἰνοχόν, by Ovid and Manilius, *Urna.* Spenſer's ſpelling *ſteane* is agreeable to the Belgic word ſteen, a ſteen-pot. Aquarius is painted pouring out from his ſteen-pot or *urn*, a flood, χύσις ὑδάτων, *effuſio aquæ*, which Spenſer calls *the Roman flood:* not to be confounded with the conſtellation called by various names, viz. ὁ ποταμὸς, *Fluvius*, *Oceanus*, *Nilus*, *Eridanus*, *Padus*, &c.

XLV.

The Howres ---] Spenſer ſays they were daughters of Jupiter and Night, i. e. of day and night: Our poet has a mythology of his own: Heſiod ſays, of Jupiter and Themis, Theog. ver. 900. They were *porters of Heaven's gate:* So Homer, Iliad ε 749. Ovid introduces Janus in his Faſt. Lib. i. ſaying that he and the Hours together were porters of Heaven,

Præſideo foribus cæli cum mitibus Horis.

Milton, likewiſe, who could not keep himſelf from mingling his mythological lore with his more divine ſubject, aſſigns the Hours an office in Heaven; and 'tis remarkable that he gives it an angel's ſanction, for Raphael ſpeaks, B. vi. ver. 3.

---- till Morn,
Wak'd by the circling Hours, with roſy hand
Unbarr'd the gates of light.

L.

Now hornd, now round, now bright, now brown,
and *gray.*]

None of the editions have the reading that I looked for, viz.

— now bright, now brown, now *gray.*

He ſeems to have in view Pythagoras' ſpeech in Ovid. Met. xv. 196.

Nec par aut eadem nocturnæ forma Dianæ.

LIII.

--- Some ſay in Crete by name,
Others in Thebes, and others otherwhere.] *Præter Cretam, & Arcadiam, Bœotia etiam, ac in ea Thebæ natales Jovis ſibi vindicarunt.*

Spanhemius ad Callim. i. ver. 7.

LIX.

But time ſhall come that all ſhall changed bee,
And from thenceforth none no more change ſhall ſee.] *We ſhall all be changed—this mortal muſt put on immortality—Death is ſwallowed up in victory,* 1 Corinth. xv. 51.

C A N T O VIII.

BUT thenceforth all ſhall reſt eternally
With him, that is the God of Sabbaoth *hight:*
O that great Sabbaoth God *grant me that* Sabaoths *ſight!*] Theſe verſes are not printed right in any of the editions, becauſe there is not a diſtinction obſerved between *Sabaoth* and *Sabbath*. The former word means hoſts or armies, as in Romans ix. 29. *Κύριος Σαβαὼθ, the Lord of Sabaoth*. So in the hymn called *Te Deum Laudamus — Holy, holy, holy, Lord God of Sabaoth*. Hence that expreſſion, *God of Hoſts, God of Armies*, &c. The other word *Sabbath*, ſignifies *reſt*. Theſe verſes therefore ſhould thus be written,

With him, that is the God of Sabaoth *hight:*
O that great Sabaoth's God, *grant me that* Sabbath's *ſight!*

i. e. grant me a ſight of that day of reſt: that great Sabbath and eternal reſt.

* * * * * * *

ADDENDA & CORRIGENDA.

PAGE 332. column 1. line 13. *for* B. iv. C. 2. St. 10. *read* B. iv. C. 11. St. 10.

P. 333. C. 1. l. 45. *for* B. ii. C. 6. St. 76. *read* B. ii. C. 10. St. 76.

P. 334. C. 2. l. 1. *for* del mi' *read* del mio.

P. 337. C. 1. l. 4. *for* typefied *read* typified.

P. 338. C. 1. l. 25. *for* Perrigil *read* Pervigil : Veneris.

P. 339. C. 2. l. 13. *dele* at a time.

P. 340. C. 2. l. 40. *add*, This laſt ſeems plainly the trueſt interpretation ; but it may admit a queſtion whether the poet did not write,

The Mirrhe, ſweet bleeding in her *bitter wound.*

P. 341. C. 1. l. 16. *for* in Comus *read* in his Maſk.

P. 347. C. 2. l. 13. *read* Gallicifm.

——— l. 41. *dele* more.

P. 350. C. 2. l. 37. *for* find his hero, *read* ſend his hero.

P. 357. C. 1. l. 33. *after* beforehand, *add*, See note on B. ii. C. 1. St. 36.

P. 365. C. 2. l. 22. *add* xxxi. *Much like*—] See note on B. vi. C. 11. St. 44.

P. 372. C. 2. l. 48. *add* xli. *Whoſe ſhield he bears renverſt*—] Compare B. v. C. 3. St. 37. where Braggadocio is diſgraced and degraded,

Then from him reſt his ſhield, and it renverſt.

The puniſhment of theſe recreant knights was *reputari pro felono ac arma ſua reverſari.* See Renverſt in the Gloſſary.

P. 383. C. 2. l. ult. *read* Hiſtory of the world, B. i. Chap. x. Sect. 1.

P. 391. C. 2. l. 37. *after* need another place, *add*, I believe that Cervantes has abruptly broken off the combat between the valorous Biſcainer and Don Quixote in imitation of Boyardo and Arioſto : and hence likewiſe we may illuſtrate Hudibras in the firſt Canto, where the author tells us,

Th' adventure of the Bear and Fiddle,
Is ſung, but breaks off in the middle.

N. B. The printer after page 392. has wrongly numbered ſome of the following pages.

P. 391. note XLV. place this in page 398. C. 2. after note XLIV.

P. 419. after note L. *add* LI. *With merry note her loud ſalutes the mounting lark.*] He ſeems to have Chaucer in view, in the Knight's Tale, 1493.

The merry lark, meſſenger of day,
Salewing in her ſong the morow gray.

P. 432. C. 2. l. 30, *after* ſtir, *add*, a letter is added according to our poet's licence : See note on B. v. C. 6. St. 32.

P. 433. C. 1. l. 31, *add*, to confirm this emendation, *viz. Virgin Sheen*, I ſhall add Chaucer, no ſmall authority,

—Antigone the ſhene.
Troil. & Creſſ. ii. 824.

And Emelie her young ſuſtir ſhene.
Knight's Tale, 974.

Thereas this freſh Emilia the ſhene. Ibid. 1070.

P. 438. C. 1. l. 26. *for* ſacris *read* ſævis.

P. 441. C. 2. l. 37. *for* oras *read* orbes.

P. 442. C. 1. l. 20. *for* ισθω, *read* θέσθω.

P. 443. C. 1. l. 28. *read* πελάζει.

P. 444. C. 2. l. 18. *for* is the abſtract, *read* in the abſtract.

——— l. 23. *for* eſti *read* eſt.

P. 449. C. 1. l. 13. *for* he is not, *read* he is no.

P. 456. C. 2. l. 15. *read* præpoſitâ literâ ſibilâ.

P. 469. C. 1. l. 31. *after* of mind intemperate, *add*, And this reading, namely,

Enſample be of mind intemperate.

I rather think to be our poet's true reading : he uſes *enſample* for puniſhment. Let us hear A. Gellius, L. vi. C. 14. *Poenitio propter exemplum eſt neceſſaria — idcirco veteres quoque noſtri* exempla *pro maximis graviſſimiſque pœnis dicebant.* So Plautus Captiv. Act III. *Quando ego te* exemplis *excruciavero.*

P. 470. C. 2. l. 18. *at the end of* note LXVI. *add*, It may allude likewiſe to the time allowed for ſurveying, according to the ſacred myſteries, the infernal regions, which was two nights and one day : And this time Spenſer calls three days. See Plutarch de Genio Socratis : and conſult the commentators on Virgil vi. 535.

P. 481. *at the end of note* XXII. *add*, Perhaps the reader might think ſome fraud intended him, if he ſhould hear that Sir Kenhelm Digby had commented on this myſterious Stanza, and no notice taken of it in my notes ; which I am very glad were written before I had ſuffered myſelf to have been prepoſſeſſed by this ingenious adept, whoſe following letter was firſt printed in the year 1644, and afterwards reprinted in a collection of letters entitled *Cabala.*

To

To my Honourable FRIEND

Sir EDWARD ESTERLING, *alias* STRADLING, aboard his Ship.

My moſt honoured FRIEND,

I AM too well acquainted with the weakneſſes of mine abilities (far unfit to undergo ſuch a taſk as I have in hand) to flatter myſelf with the hope I may either inform your underſtanding, or do myſelf honour by what I am to write. But I am ſo deſirous you ſhould be poſſeſſed with the true knowledge of what a bent will I have upon all occaſions, to do you ſervice, that obedience to your command weigheth much more with me than the lawfulneſs of any excuſe can, to preſerve me from giving you in writing ſuch a teſtimony of my ignorance, and erring phantaſies, as I fear this will prove. Therefore, without any more circumſtance, I will, as I can, deliver to you in this paper what the other day I diſcourſed to you upon the 22d Staff of the ninth Canto, in the ſecond Book of that matchleſs poem, The Fairy Queen, written by our Engliſh Virgil, whoſe words are theſe,

The frame thereof ſeem'd partly circular,
And part triangular: Oh work divine!
Theſe two the firſt and laſt proportions are
The one imperfect, mortal, feminine:
Th' other immortal, perfect, maſculine:
And 'twixt them both a quadrate was the baſe,
Proportion'd equally, by ſeven and nine;
Nine was the circle ſet in heaven's place
All which compacted made a goodly diapace.

In this Staff the author ſeems to me to proceed in a differing manner from what he doth elſewhere, generally through his whole book; for in other places, altho' the beginning of his allegory or myſtical ſenſe may be obſcure, yet in the proceſs of it he doth himſelf declare his own conceptions in ſuch ſort, as they are obvious to any ordinary capacity: But in this he ſeems only to glance at the profoundeſt notions that any ſcience can deliver us; and then on a ſudden, as it were recalling himſelf out of an enthuſiaſm, he returns to the gentle relation of the allegorical hiſtory he had began, leaving his readers to wander up and down in much obſcurity, and to come within much danger of erring at his intention in theſe lines; which I conceive to be dictated by ſuch a learned ſpirit, and ſo generally a knowing ſoul, that were there nothing elſe extant of Spencer's writing, yet theſe few words would make me eſteem him no whit inferior to the moſt famous men that ever have been in any age; as giving an evident teſtimony herein, that he was thoroughly verſed in the mathematical ſciences, in philoſophy, and in divinity; to which this might ſerve for an ample theme to make large commentaries upon. In my praiſes upon this ſubject, I am confident, that the worth of the author will preſerve me from this cenſure; that my ignorance only begets this admiration, ſince he hath written nothing that is not admirable. But that it may appear I am guided ſomewhat by my own judgment (though it be a mean one) and not by implicit faith; and that I may in the beſt manner I can, comply with what you expect from me, I will no longer hold you in ſuſpence, but begin immediately (though abruptly) with the declaration of what I conceive to be the true ſenſe of this place, which I ſhall not go about to adorn with any plauſible diſcourſes, or with authorities and examples drawn from others writings; (ſince my want both of conveniency and learning would make me fall very ſhort herein) but it ſhall be enough for me to intimate mine own conceptions, and offer them up to you in their own ſimple and naked form, leaving to your better judgment the examination of the weight of them; and after peruſal of them, beſeeching you to reduce them and me, if you perceive us erring. It is evident, that the author's intention in this Canto, is to deſcribe the body of a man informed with a rational ſoul; and in proſecution of that deſign, he ſets down particularly the ſeveral parts of the one, and of the other. But in this Stanza he comprehends the general deſcription of them both, as (being joined together to frame a compleat man) they make one perfect compound; which will the better appear by taking a ſurvey of every ſeveral clauſe thereof by itſelf.

The frame thereof ſeem'd partly circular,
And part triangular. ———

By theſe figures I conceive that he means the mind and body of man; the firſt being by him compared to a circle, and the latter to a triangle: For as a circle of all figures is the moſt perfect, and includeth the greateſt ſpace, and is every way full, and without angles, made by the continuance of one only line; ſo man's ſoul is the nobleſt and moſt beautiful creature that God hath created, and by it we are capable of the greateſt gifts that God can beſtow, which are grace, glory, and hypoſtatical union of the human nature to the divine; and ſhe enjoyeth perfect freedom and liberty in all her actions, and is made without compoſition (which no figures are that have angles, for they are cauſed by the coincidence of ſeveral lines) but of one pure ſubſtance, which was by God breathed into a body made of ſuch compounded earth, as in the preceeding Stanza the author deſcribes: And this is the exact image of him that breathed it, repreſenting him as fully as it is poſſible for any creature which is infinitely diſtant from a creator: For as God hath neither beginning nor ending, ſo neither of theſe can be found in a circle; although that being made of the ſucceſſive motion of a line, it muſt be ſuppoſed to have a beginning ſomewhere. God is compared to a circle, whoſe centre is every where, but his circumference no where; but man's ſoul is a circle, whoſe circumference is limited by the true centre of it, which is only God: for as a circumference doth in all parts alike reſpect that indiviſible point, and as all lines drawn from the inner ſide of it do make right angles within it, when they meet therein, ſo all the interior actions of man's ſoul ought to have no other reſpective point to direct themſelves unto but God; and as long as they make right angles, which is, that they keep the exact middle of virtue, and decline not to either of the ſides, where the contrary vices dwell, they cannot fail but meet in their centre.

By the triangular figure he very aptly deſigns the body: For as the circle is of all other figures the moſt perfect and moſt capacious; ſo the triangle is moſt imperfect, and includes leaſt ſpace: It is the firſt and loweſt of all figures; for fewer than three right lines cannot comprehend and incloſe a ſuperficies; having but three angles, they are all acute (if it be equilateral) and but equal to two right, in which reſpect all other regular figures, conſiſting of more than three lines, do exceed it.

May not theſe be reſembled to the three great compounded elements in man's body, *to wit*, ſalt, ſulphur and mercury? which mingled together make the natural heat and radical moiſture, the two qualities whereby man liveth. For the more lines that go to comprehend a figure, the more and greater the angles are, and the nearer it comes to the perfection and capacity of a circle.

A triangle is compoſed of ſeveral lines, and they of points, which yet do not make a quantity by being contiguous to one another, but rather the motion of them doth deſcribe the lines: In like manner the body of man is compounded of the four elements, which are made of the four primary qualities, not compounded of them (for they are but accidents) but by their operation upon the firſt matter.

And as a triangle hath three lines, ſo a ſolid body hath three dimenſions, *to wit*, longitude, latitude, and profundity: But of all bodies man is of the loweſt rank (as the triangle is among figures) being compoſed of the elements, which make it liable to alteration and corruption. In which conſideration of the dignity of bodies, I divide them, by a general diviſion, into ſublunary, which are the elementated ones; and æthereal (which are ſuppoſed to be of their own nature incorruptible;) and peradventure there are ſome other ſpecies of corporeal ſubſtances, which is not of this place to diſpute.

O work divine!

Certainly of all God's works the nobleſt and the perfecteſt is man, and for whom indeed all others were done: For if we conſider his ſoul, it is the very image of God; if his body, it is adorned with the greateſt beauty and moſt excellent ſymmetry of parts of any created thing; whereby it witneſſeth the perfection of the architect, that of ſo droſſy mold is able to make ſo rare a fabric; if his operations, they are free; if his end it is eternal glory; and if you take altogether, man is a little world, an exact type of the great world, and of God himſelf. But in all this, methinks, the admirableſt work is the joining together of the two different, and indeed oppoſite ſubſtances in man, to make one perfect compound, the ſoul and the body, which are of ſo contrary a nature, that their uniting ſeems to be a miracle: for how can the one inform and work in the other, ſince there is no mean of operation (that we know of) between a ſpiritual ſubſtance and a corporeal? yet we ſee that it doth. As hard it is to find the true proportion between a circle and a triangle; yet that there is a juſt proportion, and that they may be equal, *Archimedes* has left us an ingenious demonſtration; but in reducing it to a problem, it fails in this, That becauſe the proportion between a crooked line and a ſtreight one is not known, one muſt make uſe of a mechanick way of meaſuring the periphery of the one, to convert it to the ſide of the other.

Theſe two the firſt and laſt proportions are.

What I have already ſaid concerning a circle and a triangle, doth ſufficiently unfold what is meant in this verſe; yet it will not be amiſs to ſpeak one word more hereof in this place. All things that have exiſtence may be divided into three claſſes, which are either what is pure and ſimple in itſelf, or what hath a nature compounded of what is ſimple, or what hath a nature compounded of what is compounded. In continued quantity this may be exemplified by a point, a line, and a ſuperficies, in bodies; and in numbers, by an unity, a denary, and a centenary. The firſt, which is only pure and ſingle, like an indiviſible point, or an unity, hath relation only to the divine nature; that point then moving in a ſpherical manner (which ſerves to expreſs the perfections of God's actions) deſcribes the circles of our ſouls, and of angels, and of intellectual ſubſtances, which are of a pure and ſimple nature; but receiveth that from what is ſo in a perfecter manner, and that hath his from none elſe; like lines that are made by the flowing of points, or denaries, that are compoſed of unities, beyond both which there is nothing.

In the laſt place, bodies are to be ranked, which are compoſed of the elements, and they likewiſe ſuffer compoſition, and may very well be compared to the loweſt of the figures, which are compoſed of lines, that owe their being to points (and ſuch are triangles) or to centenaries, that are compoſed of denaries, and they of unities. But if we will compare theſe together by proportion, God muſt be left out; ſince there is as infinite diſtance between the ſimplicity and perfection of his nature, and the compoſition and imperfection of all created ſubſtances, as there is between an indiviſible point, and a continuate quantity; or between a ſimple unity and a compound number; ſo that only the other two kinds of ſubſtance do enter into this conſideration; and of them I have already proved, that man's ſoul is one of the nobleſt, being dignified by hypoſtatical union above all other intellectual ſubſtances, and his alementated body of the other, the moſt low and corruptible; whereby it is evident, that theſe two are the firſt and laſt proportions, both in reſpect of their own figure, and of what they expreſs.

The one imperfect, mortal, feminine,
Th' other immortal, perfect, maſculine.

Man's body hath all the properties of imperfect matter; it is but the patient, of itſelf alone it can do nothing: it is liable to corruption and diſſolution, if it once be deprived of the form, which actuates it, and which is incorruptible and immortal.

And as the feminine ſex is imperfect, and receives perfection from the maſculine; ſo doth the body from the ſoul, which to it is in lieu of a male: And as in corporeal generations the female affords but groſs and paſſive matter, to which the male gives active heat, and prolifical virtue; ſo in ſpiritual generations (which are the operations of the mind) the body adminiſters only the organs, which, if they were not employed by the ſoul, would of themſelves ſerve to nothing. And as there is a mutual appetence between the male and the female, between matter and form; ſo there is between the body and ſoul of man: But what ligament they have, our author defineth not (and it may be reaſon is not able to attain to it) yet he tells us what is the foundation that this machine reſts upon, and what keeps the parts together, in theſe words:

And 'twixt them both a quadrate was the baſe.

By which quadrate I conceive that he meaneth the four principal humors in man's body, *to wit*, choler, blood, phlegm, and melancholy: which, if they be diſtempered and unfitly mingled, the diſſolution of the whole doth immediately enſue: like to a building which falls to ruin, if the foundation or baſe of it be unſound or diſordered. And in ſome of theſe the vital ſpirits are contained and preſerved, which the other keep in convenient temper; and as long as they do ſo, the ſoul and the body dwell together like good friends: So that theſe four are the baſe of the conjunction of the other two, both which, he ſaith, are

Proportion'd equally by ſeven and nine.

In which words I underſtand, that he meaneth the influences of the ſuperior ſubſtances, which govern the inferior, into the two differing parts of man, *to wit*, of the ſtars (the moſt powerful of which are the ſeven planets) into his body, and of the angels (divided into nine hierarchies or orders) into his ſoul, which, in his Aſtrophel, he ſaith is

By ſoveraign choice from th' heavenly quires ſelect,
And lineally deriv'd from angels race.

And as much as the one govern the body, ſo much the other do the mind; wherein is to be conſidered, that ſome are of opinion, how at the inſtant of a child's conception, or rather, more effectually, at the inſtant of his birth, the conceived ſperm, or tender body, doth receive ſuch influence of the heavens, as then reign over that place where the conception or birth is made; and all the ſtars, and virtual places of the celeſtial orbs, participating of the qualities of the ſeven planets; according to the which they are diſtributed into ſo many claſſes, or the compounds of them, it comes to paſs, that according to the variety of the ſeveral aſpects of the one and the other, there are various inclinations and qualities in men's bodies, but all reduced to ſeven general heads, and the compounds of them; which being to be varied innumerable ways, cauſe as many different effects, yet the influence of ſome one planet continually predominating: But when the matter in the woman's womb is capable of a ſoul to inform it, then God ſendeth one from heaven into it.

——— —— — *Eternal God*
In paradiſe whilome did plant this flower,
Whence he it fetch'd out of her native place,
And did in ſtock of earthly fleſh enrace.

And this opinion the author expreſſeth himſelf more plainly to be of, in another work, where he ſaith,

There ſhe beholds with high aſpiring thought,
The cradle of her own creation,
Emongſt the ſeats of angels, heavenly wrought.

Which whether it hath been created ever ſince the beginning of the world, and reſerved in ſome fit place till due time, or be created on the emergent occaſion, no man can tell: But certain it is, that it is immortal, according to what I ſaid before, when I ſpake of the circle, which hath no ending, and an uncertain beginning.

The meſſengers to convey which ſoul into the body are the intelligences which move the orbs of heaven, who, according to their ſeveral natures, communicate to it ſeveral proprieties, and they moſt, who are governors of thoſe ſtars at that inſtant, who have the ſuperiority in the planetary aſpects; whereby it comes to paſs, that in all inclinations there is much affinity between the ſoul and the body, being that the like is between the intelligences and the ſtars, both which communicate their virtues to each of them. And theſe angels being, as I ſaid before, of nine ſeveral hierarchies, there are ſo many principal differences in human ſouls, which participate moſt of their properties, with whom, in their deſcent, they made the longeſt ſtay, and that had moſt active power to work on them, and accompanied them with a peculiar genius; which is, according to their ſeveral governments, like the ſame kind of water that running through various conduits, wherein ſeveral aromatic and odoriferous things are laid, do require ſeveral kinds of taſte and ſmells; for it is ſuppoſed, that in their firſt creation all ſouls are alike, and that their differing proprieties arrive to them afterwards, when they paſs through the ſpheres of the governing intelligences; ſo that by ſuch their influence it may truly be ſaid,

Nine was the circle ſet in heaven's place.

Which verſe, by aſſigning this office to the nine, and the proper place to the circle, gives much light to what is ſaid before. And for further confirmation that this is the author's opinion, read attentively the ſixth Canto of the Third Book, where moſt learnedly, and at large, he delivers the tenets of this philoſophy; and for that I commend to you to take particular notice of the ſecond, and thirty-ſecond Stanzas, as alſo the laſt of his Epithalamium; and ſurveying his works, you ſhall find him a conſtant diſciple of *Plato*'s ſchool.

All which compacted made a goodly diapaſe.

In nature there is not to be found a more compleat and more exact concordance of all parts, than (that which is between the compaction and conjunction of the body and ſoul of man; both which, although they conſiſt of many and moſt different faculties and parts, yet when they keep due time with one another, they altogether make the moſt perfect harmony that can be imagined. And as the nature of ſounds (that conſiſt of friendly conſonants and accords) is to mingle themſelves with one another, and to ſlide into the ear with much ſweetneſs, where by their unity they laſt a long time, and delight it; whereas, contrarily, diſcords continually jar and fight together, and will not mingle with one another; but all of them ſtriving to have the victory, their reluctation and diſorder gives a ſpeedy end to their ſounds, which ſtrike the ear in a harſh and offenſive manner, and there die in the very beginning of their conflict. In like manner, when a man's actions are regular, directed towards God, they become like the lines of a circle, which all meet in the centre; then his muſic is moſt excellent and compleat, and all together are the authors of that bleſſed harmony which maketh him happy in the glorious viſion of God's perfections, wherein the mind is filled with high knowledges, and moſt pleaſing contemplations; and the ſenſes are, as it were, drowned with eternal delight; and nothing can interrupt this joy, this happineſs, which is an everlaſting diapaſe: Whereas, on the contrary, if a man's actions be diſorderly, and conſiſting of diſcords, which is, when the ſenſitive part rebels, and wreſtles with the rational, and ſtriving to oppreſs it, then this muſic is ſpoiled; and inſtead of eternal life, pleaſure and joy, it cauſeth perpetual death, horror, pain and miſery; which unfortunate eſtate the poet deſcribes elſewhere, as in the concluſion of this Staff he intimates. The other happy one, which is the never-failing reward of ſuch an obedient body, and æthereal and virtuous mind, as he makes to be the ſeat of the bright virgin Alma, man's worthieſt inhabitant, reaſon. Her I feel to ſpeak within me, and chide me for my bold attempt, warning me to ſtray no further. For what I have ſaid (conſidering how weakly it is ſaid) your command is all the excuſe that I can pretend; but ſince my deſire to obey may be ſeen as well in a few lines, as in a large diſcourſe, it were indiſcretion in me to trouble you with more, and to diſcover to you more of my ignorance: I will only beg pardon of you for this blotted and interlined paper, whoſe contents are ſo mean, that it cannot deſerve the pains of a tranſcription; which if you make difficulty to grant to it for my ſake, let it obtain it for having been yours; and now I return to you alſo the book that contains my text, which yeſterday you ſent me, to fit this part of it with a comment, which, peradventure, I might have performed better, if either I had afforded myſelf more time, or had had the convenience of ſome other books, apt to quicken my invention, to whom I might have been beholden for enlarging my underſtanding in ſome things that are treated here, although the application ſhould ſtill have been my own: With theſe helps, perhaps, I might have dived farther into the author's intention, the depth of which cannot be ſounded by any that is leſs learned than he was. But I perſuade myſelf very ſtrongly, that in what I have ſaid there is nothing contradictory to it; and that an intelligent and well-learned man, proceeding on my grounds, might compoſe a worthy and true commentary on this theme; upon which I wonder how I ſtumbled, conſidering how many learned men have failed in the interpretation of it, and have all at the firſt hearing approved my opinion. But it was fortune that made me fall upon it, when firſt this Stanza was read unto me for an indiſſoluble riddle: and the ſame diſcourſe I made upon it, the firſt half quarter of an hour that I ſaw it, I ſend you here, without having reduced it to any better form, or added any thing at all unto it, which I beſeech you receive benignly, as coming from

Your moſt affectionate friend
and humble ſervant

KENHELM DIGBY.

P. 496. C. 1. l. 6. *after* Arthur and Henry, *add*

The wiſe Elficleos [Henry VII.]
He left two ſonnes, of which faire Elferon [Arthur]
The eldeſt brother did untimely dy;
Whoſe emptie place the mighty Oberon [Henry]
Doubly ſupplide in ſpouſal [i. e. in marrying Catharine his brother's widow] *and dominion.*

P. 496. C. 1. l. 17. *read* Heſychius.

———— l. 22. *read* Gibbelines.

P. 499. C. 2. l. 27. *read* Never deſignedly but twice. See B. v. C. 8. St. 37. and B. v. C. 11. St. 26.

P. 503. C. 1. *Note* XVI. *Them gan to bord—*] *To bord* rather here means to accoſt. See *Bord* in the Gloſſary.

P. 507. C. 2. l. 30. *read* Δάιμων.

P. 510. C. 2. l. 44. *read* avidè depaſcens deficias.

P. 512. C. 1. l. ult. *read* formerly.

P. 522. C. 2. l. 11. *after* conſtruction, *add* See note on B. ii. C. 11. St. 42.

P. 536. C. 2. *after note* XXXIII. *add* XXXIV. *That even the wild beaſt ſhall dy in* ſtarved *den.*] See note on B. ii. C. 11. St. 42.

P. 538. C. 2. l. 25. *after* neceſſitas magiſtra, *add*

add Homer calls thoſe whom need makes good ſoldiers, ἀναγκαῖοι πολεμιςαί, Od. 24. 498.

P. 542. C. 2. l. 1. *for* himſelf *read* herſelf.

P. 550. C. 1. l. 3. *for* Bio *read* Moſchus.

P. 557. C. 2. l. 30. *for* that monſter *read* that tyrant.

P. 570. C. 1. *at the end of the note on* St. XLII. *add* Perhaps *greave* is for *Grove*. See the Gloſſary.

P. 571. C. 2. l. 14. *after* cur male bonis? *add* ſee Cicero Nat. Deor. iii. 32.

Nam ſi curent [Dii] *benè bonis ſit, malè malis: quod nunc abeſt.*

P. 593. C. 1. l. 29. *place a full point after* conſtruction.

P. 596. C. 2. l. 22. *after* Nec mora ille ſubitus ſilentium rupit, *add* not unlike is that paſſage in B. i. C. 5. St. 10. *At laſt the Paynim chaunſt to caſt his eye*, His ſuddaine *eye*, &c.

P. 600. C. 2. l. 33. *note* VI. *after* architrave, *add*, ſee Vitruvius, L. vi. C. 1. *Dorica columna virilis corporis proportionem & firmitatem et venuſtatem in ædificiis præſtare cœpit.*

P. 606. C. 1. l. 2. *read the whole paragraph as follows*, Aſtræus unkend, i. e. unknowingly, defiled his ſiſter Alceppe, and afterwards for grief drowned himſelf. The ſtory is related in Plutarch de Fluviis, p. 41. Geograph. vet. ſcript. edit. Hudſon.

P. 608. C. 1. *after* l. 7. *add* ibid. *Of Scots and Engliſh both that* tyned *on his ſtrand*] *tyned*, i. e. were killed, Iſl. tyna: tynde: *perdidi*. See Junius in Tyne: and the Gloſſary of G. Douglas.

P. 609. C. 2. l. 22. *after* Apollo, *add*, or rather (upon ſecond thoughts) the paſſage is to be explained, and it may mean *but yet of the kindred of Jupiter and Apollo*. It may ſignify likewiſe, *beſides*, or *excepting*, *the kindred* of Jupiter and Apollo. So *But* is uſed by our old writers.

P. 619. C. 2. l. 22. *read* Sidney in his Arcadia, pag. 379.

——— l. 48. *read* the gods.

P. 620. C. 1. *after note* XXVII. *add* Ibid. *By a falſe trap*—] Theſe kind of adventures are frequent in romances: in like manner the knight of the ſun by a trap-door, that ſunk under him, as he was in a certain caſtle, found himſelf in a deep dungeon. See Don Quixote, B. iii. C. 1.

P. 627. C. 1. l. 38. *read* purpureo.

P. 628. C. 1. l. 28. *after* Adolph. Metkerk, *add*, ſee this hiſtory in Cambden's Eliz. p. 221.

P. 637. C. 2. l. 22. *read, that he who was no knight.*

P. 646. C. 1. l. 5. *after* St. Valentine's day, *add* It ſeems proper here to obſerve, that Spenſer wrote a poem called *The Court of Cupid*: which is mentioned by E. K. in his epiſtle to Mr. Gabriel Harvey, prefixed to Spenſer's Paſtorals. This poem, I believe, was never publiſhed; but he has introduced it here new modelled, and adapted to his Fairy Tale.

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THE END.

MVSEVM
BRITAN
NICVM